

CLASS X
English Supplementary Reader II



English Supplementary Reader-II

Class X

(English Medium)

by

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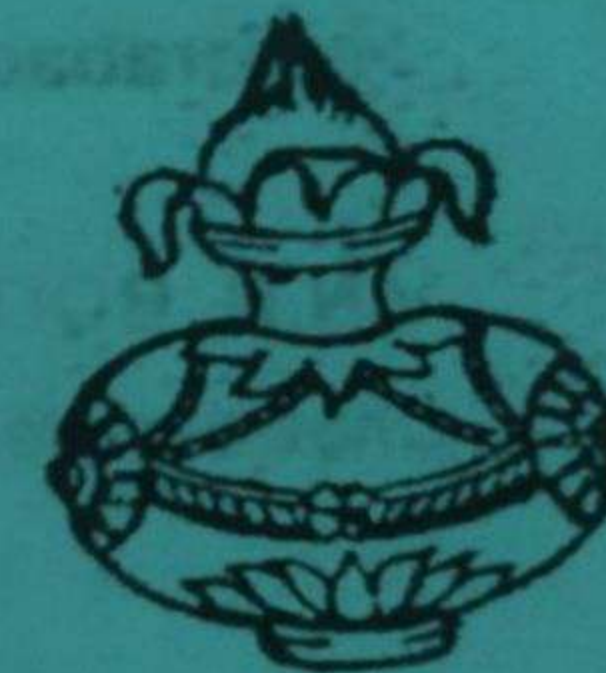
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THE GOVERNMENT OF ANDHRA PRADESH
HYDERABAD

Untouchability is a sin
Untouchability is inhuman

Untouchability is a crime
Untouchability is irrational

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TO THE TEACHER

1. Instructional Materials

The Main Reader, Supplementary Reader 1 and the present Supplementary Reader 2 constitute the total package of instructional materials for teaching English in the English Medium classes of Standard X.

2. General Objectives

The main purpose of a course in English at the school level is to help the learner develop into an efficient user of English. At the end of the course(s) he should be able to use English accurately, fluently and appropriately for purpose of communication. This aim is sought to be achieved through

- (i) the development of ' language skills ', viz, listening, speaking, reading and writing ;
- (ii) the mastery of ' language elements ': speech sounds, words, phrases, sentences, and discourse, as well as their structuring ;
- (iii) the development of ' communication skills ' involving accuracy, fluency, appropriacy etc ;
- (iv) the inculcation of ' literary skills ', such as the ability to understand, interpret and enjoy poems ; and
- (v) the development of ' study skills ', such as the ability to use a dictionary, reference books, etc.

2.1 Objectives of Supplementary Reader 2

In support of the general objectives, Supplementary Reader 2 has the following specific objectives :

- (i) to develop extensive reading skills geared to the cognitive needs of the learners. The contents of the units are so chosen as to reflect current awareness of the world around the learners ;
- (ii) to strengthen / supplement some of the language skills the learners practise with the Main Reader, with particular emphasis on developing composition skills.

3. The Principles

This Reader is based on well-known principles of language teaching. The important ones are outlined below, just to remind you.

3.1 Learning through use

The best way to teach a language is to make learners use it. Give your learners opportunities to get as much practice as possible in all the language skills, which are :

- the ability to listen to and understand spoken English,
- the ability to speak English,
- the ability to read and understand written English, and
- the ability to write the language.

3.2 Learning through speech

Speech forms the basis for the other skills. Try to present most new material - teaching items, words, etc. - orally first. Oral work - listening and speaking to each other - is a natural and economic means of practising language.

3.3 Learning through reading

The most important language skill to be developed at this level is the skill of reading. The ability to read books in English in order to gain knowledge and gather information is perhaps the main aim of teaching English in the schools of our country. Reading is also the easiest and the quickest way to teach and learn language at this level. This book lays the greatest emphasis on developing the reading skill and on teaching the language through reading. It is also necessary that learners are encouraged to read easy and interesting books, newspapers and articles on a variety of topics outside the classroom. It is hoped that the school library will be able to stock a large number of books suitable for reading at this level.

3.4 Learning through communication

Language is for communication, and the most natural way to learn a language is through using it in communication. Make your learners use language for saying something they want to say-in classroom situations, real and imaginary life-situations, reading passages, and through letters and a variety of other kinds of writing.

3.5 Learning through interaction

The essential feature of communicative teaching and learning is interaction and participation. Every effort should be made to enlist the learner's active participation. Some ways in which this could be done are

- to make the study of the content of the lessons discussion oriented, rather than through questions and answers ;
- to encourage learners to ask questions on the content of the lessons ;
- to promote group discussions and group writing ;
- to organize role-playing, play-acting, etc ; and
- to employ a variety of problem-solving strategies and techniques.

4. The Units

The material in this book is divided into 10 units of prose. Each unit contains the following 4 sections in common :

Prepare to Read

Reading passage (with footnote glossing)

Comprehension

Do you know ? / Have you read ?

All units contain a varying number of sections on composition and a few on vocabulary.

5. Prepare to Read

5.1 Before the learners start reading a passage a few pre-reading questions are provided (a) to help the learners to acquire the necessary background information for a better understanding of the passage, and (b) to arouse the learner's interest by enabling them to relate what they already know with what they are going to learn in the passage.

5.2 Help learners to gather the necessary information from the sources suggested in the section. This should be done before they start reading the passage silently.

5.3 No questions should be asked in the tests or examinations on the contents of this section.

6. The Reading Passage

6.1 The reading passages are selections - original in most cases, but slightly abridged in other cases - from the writings of well-known authors dealing

with a variety of subject-matter. The main purpose of the reading passage (and the suggestions for discussion following it) is the development of advanced intensive reading skills. Your learners will have been trained in the use of the various reading strategies for different purposes (rapid reading for total meaning, reading slowly for understanding details, etc.) through a variety of exercises in the earlier classes. In this, the final year of school, learners should be encouraged to employ profitably the training they have received in the earlier years. The Reading Passages, with footnote glossing and explanatory notes, have been designed with this end in view.

6.2 Ask learners to read the whole passage once – silently and fast. Give them just enough time to finish the reading. It is hoped that your learners have been trained to read *really* silently : no movement of lips, no whispering, no going back and forth, and no running of the pencil / finger along the line.

6.3 Let learners glance down at the bottom of the page if there are words they do not understand in the passage. But do tell them that at this stage they do not have to understand all the words. This might be necessary at the time of detailed reading.

7. Glossary

The meanings of some of the words that are likely to be unfamiliar to learners are given at the foot of the page on which the words occur. This has been done to make sure that meanings of words are available to the reader when they are needed – while reading, not before or after, and to help you save time on teaching the meanings of words independent of the reading passage. This is a first small step towards developing in your learners self-sufficiency in reading, an ability which will be in great demand once they leave school. It might be harmful if you offer them further help by explaining more and more words, for you will only be depriving your learners of a chance to become independent readers.

8. Comprehension

8.1 The different types of questions under Comprehension are designed to develop the various comprehension skills : understanding of facts, drawing inferences, predicting outcomes, responding emotionally to what is read by agreeing / disagreeing with the author / characters, critically evaluating what is read, etc.

8.2 After learners finish the initial reading of the whole passage, ask them a few ' global ' comprehension questions to make sure that they have a general understanding of the passage.

8.3 Some questions on comprehension demand a second, slower and a slightly more careful reading of the paragraphs. Ask learners to study the questions, read the relevant sentences / paragraphs of the passage (which have been numbered for this purpose), and to scribble their answers in their rough note books. Then discuss the answers in class.

8.4 Some questions may be difficult for the learners ; help them with brief explanations, just enough to clear any miscomprehension. Too much explanation from you will only stop learners from making an effort at understanding the text by themselves, which is the real purpose of the whole exercise.

8.5 An attempt has been made in this section in some of the units to associate the content of a reading passage in this book with that of a poem / reading passage in the main Reader. Help learners to make the relevant connections. This should help the learners to integrate their study of the two course books.

9. Vocabulary

9.1 The explanations in this section are designed to develop a variety of skills related to the understanding, use and expansion of some of the words. Some of them require the learner to go back to the passage to understand the meanings of the words in context, others attempt to expand the learner's mastery of words by enabling him / her to infer the meanings, by grouping them in word-families, by bringing in contrasts, etc.

9.2 Most of the explanation necessary for understanding an exercise is given at the beginning of the exercise itself. Let learners read it. If there are any additional remarks that, in your view, can be helpful, offer them. But do this as briefly as you can. Ask learners to prepare the answers on their own. Discuss the answers in class, and ask learners to do the writing, if any, at home.

9.3 Some of the vocabulary exercises are so designed as to get the learners into the habit of consulting the dictionary. The ability to make the fullest use of a dictionary is an important study skill that should be developed in your learners. It is hoped that at least a few of your learners already possess copies of an inexpensive but standard dictionary. Encourage the others to buy copies of a good dictionary.

10. Composition

- 10.1 A variety of writing tasks closely related to the reading passage are discussed in the units. The reading passages, as you can see, are intended to exemplify different types / genres of writing, e.g. character sketch, biography, short story, speech, dialogue. The learners are required to collect relevant material from the passage (or, on the model of the passage), re-organise and present it in the form discussed.
- 10.2 Discuss the writing task in question in detail with the help of the suggestions in the section.
- 10.3 In some cases, it is suggested that learners work in small groups in class to make notes, outlines, etc., preparatory to actual writing. The actual writing may, as far as possible, be done at home.
- 10.4 In 'correcting' the learners' composition as well as in preparing for it, attention should be paid to the following features :
- (i) mechanics : handwriting, spelling, punctuation, etc.
 - (ii) language : words, sentence structure, grammar, etc.
 - (iii) content : ideas, facts, arguments, etc.
 - (iv) organization : sequencing, paragraphing, etc.
 - (v) style : choice of words, variety in sentence structure, etc.

11. Have you read ? Do you know ? etc.

- 11.1 The authors of these passages, in some cases, are briefly introduced in this section. The information in this section is intended to motivate the learners to read the other works by the same author or works by other authors on similar topics / subjects.
- 11.2 Encourage learners to gather on their own the suggested books and read them for pleasure. Encourage them to discuss in class what they have read.
- 11.3 No questions should be asked in any test or examination on the contents of this section.

12. Quotations

- 12.1 At the end of some of the units a few well-known quotations from authors in the English language are given. Encourage the learners to learn these by heart and to use them appropriately in their composition.
- 12.2 Learners should not be tested on the contents of this part.

13. Homework

- 13.1 You are not likely to find enough class-time to finish all the activities suggested in the book. You will have to ask your learners to do much of the writing, some reading, etc., at home. This is not only necessary to save class-time for discussion and interaction, but is also desirable as a strategy for developing learner-initiative and self-study.
- 13.2 Make homework a daily feature. But
- do not give too much homework ;
 - ensure adequate preparation in class before setting an exercise as homework ;
 - spend a few minutes in class every period asking for, discussing and correcting homework.

14. Handwriting

Always insist on good handwriting. Discourage hasty, sloppy, careless writing. Identify a few 'bad writers' and give them special attention.

15. Scheme of Work

- 15.1 A rough scheme of work for the year is suggested below. It is based on the assumption that you will normally at about 200 periods in the academic year for teaching English. You will certainly have to modify the scheme to suit your class and school.

1. Main Reader	... 95 periods
2. Supplementary Reader I	... 40 periods
3. Supplementary Reader II	... 45 periods
4. Other activities (tests, etc.)	... 20 periods

- 15.2 Each unit in the book can be taught in about 4 / 5 periods. Some units may need more time, others less. Each section in the unit may take roughly the following number of periods. This is just to help you to organise your teaching and is not meant to be followed rigidly.

(i) Reading and comprehension :	2 periods
(ii) Discussion of the writing task :	1 period
(iii) Group work in class :	1 period
(iv) Discussion of vocabulary, writing, extra reading :	1 period

HAPPY TEACHING !

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'Charles' in *Life Among the Savages* by Shirley Jackson ; 'Henry David Thoreau' in *Twelve Famous Americans* (Colier-MacMillan International Ltd., London) ; 'The Day Viceroy came' in *Idle Hours* by R. K. Laxman, I.B.H. Pvt. Ltd., Bombay ; 'Animals Forever' in *Catch me a Colobus* by Gerald Durrell (William Collins & Fontana) ; 'Grooming' in *The Naked Ape* by Desmond Morris (Jonathan Cape, London) ; 'The Villagers' Curiosity' in *The Remembered Village* by M. N. Shrinivas (Oxford University Press, New Delhi) ; 'The Thrills of Bird Watching' in *The Fall of a Sparrow* by Salim Ali (Oxford University Press, Delhi) ; 'The Beauty of Brotherhood' in *A Martin Luther King Reader* ed. Nissim Ezekiel (Popular Prakashan, Bombay) ; 'The First Patient' by C. V. Burgess (University of London Press Ltd.)

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— O —

OUR NATIONAL ANTHEM

Jana gana mana adhinayaka jaya he
Bharatha bhagya-vidhata,
Punjab Sindhu Gujarata Maratha
Dravida Utkala Banga,
Vindhya Himachala Jamuna Ganga
Uchchala jaladhi taranga,
Tava shubha name jage
Tava shubha asisha mange
Gae tava jaya gatha.
Jana gana mangala-dayaka Jaya he,
Bharatha bhagya-vidhata,
Jaya he, jaya he, jaya he,
Jaya jaya jaya jaya he.

— O —

PLEDGE

“India is my country, all Indians are my brothers and sisters.
I love my country, and I am proud of its rich and varied
heritage. I shall always strive to be worthy of it.

I shall give my parents, teachers and all elders respect, and treat
everyone with courtesy.

To my country and my people, I pledge my devotion.

In their well-being and prosperity alone lies my happiness.”

— O —

1. CHARLES

PREPARE TO READ

To be able to understand and appreciate the story better, you should know (a) what's a Parent-Teacher Association, and what it is supposed to do ; (b) what kinds of things children are taught in the kindergarten classes.

1. The day Laurie started kindergarten he gave up corduroy overalls with bibs and began wearing blue jeans with a belt ; I watched him go off the first morning with the older girl next door, seeing clearly that an era of my life was ended, my sweet-voiced nursery-school tot replaced by a long-trousered, swaggering character who forgot to stop at the corner and wave goodbye to me.

2. He came home the same way, the front door slamming open, his cap on the floor, and the voice suddenly became harsh shouting, ‘Isn’t anybody *here*?’

At lunch he spoke rudely to his father, spilled Jannie’s milk and remarked that his teacher said that we were not to take the name of the Lord in vain.

‘How was school today?’ I asked, elaborately casual.

‘All right,’ he said.

‘Did you learn anything?’ His father asked.

Laurie regarded his father coldly. ‘I didn’t learn nothing,’ he said.

‘Anything,’ I said. ‘Didn’t learn anything.’

‘The teacher spanked a boy, though’ Laurie said addressing his bread and butter. ‘For being fresh,’ he added with his mouth full.

'What did he do?' I asked. 'Who was it?'

Laurie thought. 'It was Charles,' he said. 'He was fresh. The teacher spanked him and made him stand in a corner. He was awfully fresh.'

'What did he do?' I asked again, but Laurie slid off his chair, took a cookie, and left, while his father was still saying, 'See here, young man.'

3. The next day Laurie remarked at lunch, as soon as he sat down, 'Well, Charles was bad again today.' He grinned enormously and said, 'Today Charles hit the teacher.'

'Good heavens,' I said, mindful of the Lord's name. 'I suppose he got spanked again?'

'He sure did,' Laurie said.

'Why did Charles hit the teacher?' I asked quickly.

'Because she tried to make him colour with red crayons,' Laurie said. 'Charles wanted to colour with green crayons, so he hit the teacher and she spanked him and said nobody play with Charles but everybody did.'

4. The third day — it was Wednesday of the first week — Charles bounced a seesaw onto the head of a little girl and made her bleed and the teacher made him stay inside all during recess. Thursday Charles had to stand in a corner during storytime because he kept pounding his feet on the floor. Friday Charles was deprived of blackboard privileges because he threw chalk.

5. On Saturday I remarked to my husband, 'Do you think kindergarten is too unsettling for Laurie? All this toughness and bad grammar, and this Charles boy sounds like such a bad influence.'

'It'll be all right,' my husband said reassuringly. 'Bound to be people like Charles in the world. Might as well meet them now as later.'



6. On Monday Laurie came home late, full of news. 'Charles,' he shouted as he came up; I was waiting anxiously on the front steps; 'Charles,' Laurie yelled all the way, 'Charles was bad again.'

'Come right in,' I said, as soon as he came close enough. 'Lunch is waiting.'

'You know what Charles did?' he demanded, following me through the door. 'Charles yelled so in school they sent a boy in from first grade to tell the teacher. She had to make Charles keep quiet, and so Charles had to stay after school. And so all the children stayed to watch him.'

'What did he do?' I asked.

'He just sat there,' Laurie said, climbing into his chair at the table.

'Charles had to stay after school today,' I told my husband. 'Everyone stayed with him.'

'What does this Charles look like?' my husband asked Laurie. 'What's his other name?'

'He's bigger than me,' Laurie said. 'And he doesn't have any rubbers and he doesn't ever wear a jacket.'

7. Monday night was the first Parent-Teachers meeting, and only the fact that Jannie had a cold kept me from going; I wanted passionately to meet Charles' mother. On Tuesday Laurie remarked suddenly, 'Our teacher had a friend. He came to see her in school today.'

'Charles' mother?' my husband and I asked simultaneously.

'Naaah,' Laurie said scornfully. 'It was a man who came and made us do exercises. Look.' He climbed down from his chair and squatted down and touched his toes. 'Like this,' he said. He got solemnly back into his chair and said, picking up his fork, 'Charles didn't even *do* exercises.'

'That's fine,' I said heartily. 'Didn't Charles want to do exercises?'

'Naaah,' Laurie said. 'Charles was so fresh to the teacher's friend he wasn't *let* do exercises.'

'Fresh again?' I said.

'He kicked the teacher's friend,' Laurie said. 'The teacher's friend told Charles to touch his toes like I just did and Charles kicked him.'

'What are they going to do about Charles, do you suppose?' Laurie's father asked him.

Laurie shrugged elaborately. 'Throw him out of the school, I guess,' he said.

8. Wednesday and Thursday were routine; Charles yelled during story hour and hit a boy in the stomach and made him cry. On Friday Charles stayed after school again and so did all the other children.

9. With the third week of kindergarten Charles was an institution in our family; Jannie was being a Charles when she cried all afternoon; Laurie did a Charles when he filled his wagon full of mud and pulled it through the kitchen; even my husband, when he caught his elbow in the telephone cord and pulled telephone, ash tray, and a bowl of flowers off the table, said, after the first minute, 'Looks like Charles.'

10. During the third and fourth weeks there seemed to be a reformation in Charles; Laurie reported grimly at lunch on Thursday of the third week, 'Charles was so good today the teacher gave him an apple.'

'What?' I said, and my husband added warily, 'You mean Charles?'

'Charles,' Laurie said. 'He gave the crayons around and he picked up the books afterward and the teacher said he was her helper.'

'What happened?' I asked incredulously.

'He was her helper, that's all,' Laurie said, and shrugged.

'Can this be true, about Charles?' I asked my husband that night. 'Can something like this happen?'

'Wait and see,' my husband said cynically. 'When you've got a Charles to deal with, this may mean he's only plotting.'

11. He seemed to be wrong. For over a week Charles was the teacher's helper; each day he handed things out and he picked things up; no one had to stay after school.

'The PTA meeting's next week again,' I told my husband one evening. 'I'm going to find Charles' mother there.'

'Ask her what happened to Charles,' my husband said.

'I'd like to know.'

12. On Friday of that week things were back to normal. 'You know what Charles did today?' Laurie demanded at the lunch table, in a voice slightly awed. 'He told a little girl to say a word and she said it and the teacher washed her mouth out with soap and Charles laughed.'

'What word?' his father asked unwisely, and Laurie said, 'I'll have to whisper it to you, it's so bad.' He got down off his chair and went around to his father. His father bent his head down and Laurie whispered joyfully. His father's eyes widened.

'Did Charles tell the little girl to say *that*?' he asked respectfully.

'She said it *twice*,' Laurie said. 'Charles told her to say it *twice*.'

'What happened to Charles?' my husband asked.

'Nothing,' Laurie said. 'He was passing out the crayons.' Monday morning Charles abandoned the little girl and said the evil word himself three or four times, getting his mouth washed out with soap each time. He also threw chalk.

My husband came to the door with me that evening as I set out for the PTA meeting. 'Invite her over for a cup of tea after the meeting,' he said. 'I want to get a look at her.'

'If only she's there,' I said prayerfully.

'She'll be there,' my husband said. 'I don't see how they could hold a PTA meeting without Charles' mother.'

At the meeting I sat restlessly, scanning each comfortable matronly face, trying to determine which one hid the secret of Charles. None of them looked to me haggard enough. No one stood up in the meeting, apologized for the way her son had been acting. No one mentioned Charles.

13. After the meeting I identified and sought out Laurie's kindergarten teacher. She had a plate with a cup of tea and a piece of chocolate cake; I had a plate with a cup of tea and a piece of marshmallow cake. We manoeuvred up to one another cautiously and smiled.

'I've been so anxious to meet you,' I said. 'I'm Laurie's mother.'

'We're all so interested in Laurie,' she said.

'Well, he certainly likes kindergarten,' I said. 'He talks about it all the time.'

'We had a little trouble adjusting, the first week or so,' she said primly, 'but now he's a fine little helper. With lapses, of course.'

'Laurie usually adjusts very quickly,' I said. 'I suppose this time it's Charles' influence.'

'Charles?'

'Yes,' I said, laughing, 'you must have your hands full in that kindergarten, with Charles.'

'Charles?' she said. 'We don't have any Charles in the kindergarten.'

(Slightly abridged and simplified)

— Shirley Jackson

A. Comprehension

1. Why is the story entitled *Charles* and not *Laurie*? Who is the story about?
2. 'Charles? . . . we don't have any Charles in the kindergarten' says the teacher to Laurie's mother at the end of the story. Does this come as a surprise? Why?
3. Laurie's parents believed his story of Charles. How did Laurie make Charles so convincing?
4. Why should Laurie tell such a fake story? What does he get by doing so?
5. Is Laurie a bad boy? Who is responsible for his falsehood: his parents? teachers? his schoolmates? Why?

B. Write a Character Sketch

Laurie created Charles out of his imagination. How did he do it? Where and how did he get ideas about boys like Charles?

Laurie is an observant boy interested in the people around him, at home and at school. At his school he must have noticed somebody who had the characteristics of a Charles and he was quick enough to add the appropriate colour and language to make Charles so very convincing.

Why does Charles or Laurie interest us? Because he is the opposite of what we expect a school boy of his age to be.

Write a character sketch in not more than 500 words of an unusual person, boy or girl, you have observed. Here are a few questions to help you to think about such a person.

1. What is the appearance of the person? Tall or short, stout or lean?
2. What is his / her dress like? Is there anything unusual?
3. What is the age of the person? Does he / she behave overage or underage?
4. What is unusual about the person's behaviour? (For example, a boy with a cracked voice being very fond of singing, a boy / girl very quiet and well behaved at home but most mischievous at school, etc.)
5. Do you like the person for his / her odd behaviour? Do you think the person will grow out his / her oddity?

C. Have you Read?

1. Do you remember what you read earlier about Tom Sawyer and Huck Finn? If you have forgotten about them, do read again *The Adventures of Tom Sawyer* and *The Adventures of Huckleberry Finn*.
2. Have you read the story of a boy called Swamy? He is a little older than Laurie but has all the naughtiness of boys of that age. Read all about him and his friends in a collection of stories called *Swamy and Friends* by R. K. Narayan.

On Childhood

- When I was a child, I spoke like a child, I understood as a child, I thought as a child; but when I became a man, I put away childish things. For now we see through a glass, darkly, but then face to face.

— From *The Bible*

- The Childhood shows the man
As morning shows the day.

— John Milton (1608 - 1674)

- A boy's will is the wind's will,
And the thoughts of youth are long, long thoughts.

— H. W. Longfellow (1807-1882)

2. HENRY DAVID THOREAU

Naturalist and Philosopher

PREPARE TO READ

To understand the life of Thoreau better, you should know the historical background. Read from books or ask your teacher to tell you about (a) the American Revolutionary war, (b) the State of Massachusetts and where Concord is located.

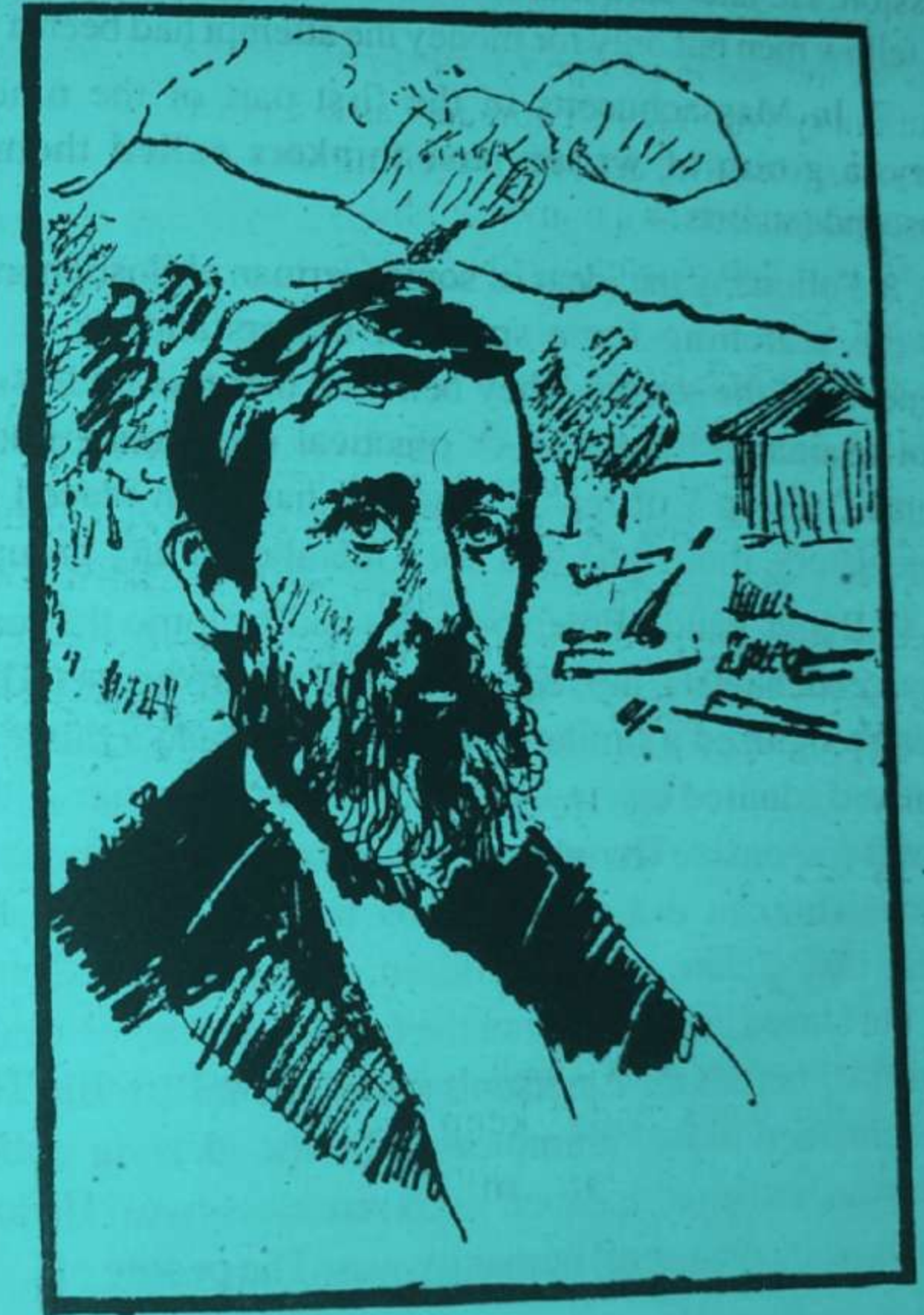
1. The small town of Concord, Massachusetts is famous as the scene of one of the first battles in the American Revolutionary War. There Thoreau was born in 1817 and there he spent most of his life, seldom travelling very far away. Concord later became famous as a home for philosophers, but Thoreau was the only real native among them; the others came there from different places.

2. Thoreau's father was part French; his mother was the daughter of a New England minister.¹ Young Thoreau was tough and strong, but not handsome; he had a short body, long legs, and a big nose; his manners were extremely awkward.

3. Though the family wasn't wealthy, they sent young Henry to the local Concord Academy, where, as he said, he was "fitted, or rather made unfit, for College." However, he successfully completed his education at Harvard College in 1837, at the early age of twenty. He did not like to follow an organized course of study but preferred to spend many hours in the library where the careful reading of books became the basis of his education. Even as a young man, he showed love for a free, simple life. In some of his college papers he wrote against the "blind love of wealth," and stated that a man should work only one day during the week and "keep the rest of it for joy and wonder" — not for getting money, property, or power. He considered work a poor way to spend one's time, and believed that such effort was foolish when compared with enjoyment of nature.

1. Christian Priest

4. Thoreau's father earned his living by making pencils. After college Thoreau assisted his father for a while in the family trade of pencil-making. He then tried teaching in a little school in Concord. Though he was quarrelsome by nature and often stubborn² and hard, he was always gentle with children. He was unsuccessful as a teacher, partly because he refused to beat the pupils, as the custom of that time required.



2 firm is his opinions

5. He then earned his living by doing all kinds of odd jobs — painting houses, putting up wallpaper, building, repairing things, and gardening. He had a wonderful knowledge of the woods and was familiar with all kinds of Indian customs.

6. Thoreau tried teaching once again, but, realizing that it limited his freedom to observe and study, he left the teaching profession. He later said that since he had not taught for the good of his fellow men but only for money the attempt had been a failure.

7. In Massachusetts in the first part of the nineteenth century, a group of writers and thinkers called themselves "Transcendentalists."

8. Following the ideas of some German philosophers, these men were searching for a spiritual understanding of reality independent of the senses. They believed that this understanding was not attainable by reason or practical experience but by an emotional "vision" of reality. Thoreau has been placed among them by history, though he was not a member of any group.

9. Ralph Waldo Emerson, who had become the leader of the Transcendentalists, moved to Concord where he met Thoreau. Emerson recognized a similarity between Thoreau's thinking and his own, and admired this independent man — familiar with great books and responsive³ by nature. Emerson invited Thoreau into his home. Thoreau did various jobs for the Emerson family, including taking care of the children. He was treated not as a servant, but almost as a member of the family. He was also included, from time to time, among Emerson's group of thinkers. But Thoreau usually remained alone, unimpressed by the ideas or actions of others. It was his belief that men lived senseless lives. He loved to point out how inconsistent⁴ humanity was. The people of Concord

did not know what to think of this strange man, but they respected him. His opinions delighted Emerson, who encouraged him to continue a life as free and independent as his beliefs.

10. Thoreau believed that people should act according to their beliefs and should not do anything just because it was the accepted thing to do. He thought of himself as a philosopher, loving wisdom and living a life of simplicity, independence, generosity, and trust. He felt that, if he could succeed in remaining independent, he would solve some of the problems of life and be an example to others.

11. In March, 1845, when Thoreau was 28 years old, he borrowed an axe from a friend and went out into the country near Concord to a lake called Walden Pond. His purpose was to see whether or not he could be happy by living alone close to nature, without any possessions except what was absolutely necessary.

12. At Walden he used the axe to cut down trees and made a simple little cabin, ten feet wide and fifteen feet long, with a closet⁵, a small room above, a brick fireplace, windows at the sides, and a door facing the waters of the pond. Altogether, the cost of his home was only eight dollars and twelve cents.

13. Inside, Thoreau had a desk, a table, three chairs, and a mirror, all of which he had made himself. The rest of his furniture, including cooking pots and dishes, came as gifts from friends. Thoreau lived at Walden almost two years, spending very little money. During this time he earned a few dollars by doing small jobs and by selling vegetables which he had grown on the land near his cabin. He traded some of the vegetables for food that he could not grow himself. He was thus able to live by working only six weeks of the year, leaving all the winter and most of the summer free for reading and for exploring in the woods.

5. cupboard

³ able to react quickly

⁴ contradictory

14. He spent his days walking in the clean, quiet, cool forest where he felt a close relationship with nature. He wanted to prove that the best way to learn the true value of life was to live simply, rather than to live the way most people did in towns and cities. He wrote *Walden, Or Life in The Woods* about his experiences. When the book was published in 1854, so few people bought it that it barely paid for the cost of printing, but it has since been read around the world and attained recognition as an important book in American literature.

15. At Walden Thoreau did not leave human society entirely. He went to Concord almost every day to work and to get news of his family. But he did not want to linger to talk about unimportant things. At Walden Thoreau never locked his door, and he often had visitors. He entertained people of all kinds — escaped slaves, woodsmen, and many famous men as well. Nothing was ever stolen from him except a book of Greek poetry, which made Thoreau say once that the only people one could not trust were those who liked books.

16. Thoreau really loved humanity, even though he did not always approve the actions of society. He scolded his friends and neighbours for not acting on their beliefs.

17. In 1845 he was arrested and sent to prison for one night because he refused to pay a tax. Although the amount of the tax was small, Thoreau thought that he should not support a government that allowed slavery to exist or which made war. He felt that “under a government which imprisons any person without justice, the true place for a just man is also in prison.” When Emerson went to see him and asked, “Henry, what are you doing in there?” Thoreau answered, “Ralph, what are you doing out there?”

18. Thoreau was not discouraged by his night in prison. He knew that ideas could not be imprisoned like people. His pamphlet *Civil Disobedience* said, “If the state must choose between keeping all just men in prison or giving up war and slavery, the state will not hesitate which to choose.” *Civil Disobedience* was his main contribution to political thought. He insisted that the conscience of each person should decide whether an action was right or wrong. He believed that the best organization of society would be one in which individuals made their own moral choices, and were not bound by the decisions of the majority. To emphasize his belief, he often said, “That government is best which governs least” or “That government is best which governs not at all.” If a government bases its actions on what is necessary rather than on what is right, it is the duty of the individual to disobey the government and to follow his own conscience. Thus he developed the doctrine of passive resistance — opposition without the use of force or violence — which later influenced Gandhi himself in his fight for Indian independence.

19. Thoreau's writing was always simple. It was often gay or sharp in tone, though its meaning was mostly serious. He said: “If one has anything to say, it drops from him simply and directly as a stone falls to the ground.” In *Walden*, for example, he said that he did not believe that labour, property and responsibility made man better or more spiritual. The poorest men of all, he wrote, are those who have “gathered worthless things but do not know how to use them, or to get rid of them, and thus have made their own gold or silver chains.”

20. Thoreau did not leave Concord very often, for he believed that one could be well-informed by studying an area about ten kilometer square. He did not have any desire to go to Europe or California, for he did not want to lose touch with New England.

In his day, thousands of people were rushing to California to search for gold. Thoreau thought that such people were fools. It was his belief that Americans should stay and plow the land in the East, rather than look for gold, which was of no real benefit to society. Going to the West, to him, only meant running away.

21. Nevertheless, he thought that a little travel might help to refresh his mind, to give him new power of thought, and so he made three trips to Maine to visit relatives. He also enjoyed seeing the forests and Indians on these trips; primitive people were attractive to him as followers of a simpler and better way of life. He gathered about eleven volumes of notes for a book he hoped to write about Indians. In the woods he was completely happy and at home, whether he was guiding a boat over rough water and rocks or playing the flute.

22. Having lived in the woods, Thoreau decided that he wanted to see the ocean. Along with a friend, he made a trip to Cape Cod, a narrow strip of the Massachusetts coast extending far into the sea. He also went to the cities of Quebec and Montreal in Canada. His expenses for two guide books, food, and everything else he needed were only \$ 12.75. While travelling, Thoreau wore working clothes; and he carried an umbrella, a sack with space for books and papers, a large book in which to dry flowers, field glasses for seeing things far away, a string for measuring, a string for catching fish, a spoon, a glass, and some salt, tea, sugar, flour and cake.

23. Thoreau's books were not widely sold during his life time, though they were admired by the few people who understood them. He was known also through writings published in magazines of his day. After his death some of his essays and travel accounts were collected and published under the titles *The Maine Woods*, *Excursions*, and *Cape Cod*. He was never successful in earning

his living by writing. Until his death, he lived as a worker around Concord, earning the small amount of money he required to support himself.

24. In 1862 Thoreau died at the age of forty-four. Emerson said of him that he was "the only free man in his town and his independence made all others look like slaves." Often looked upon as difficult, inconsistent, and even foolish, he spoke to Americans as the voice of conscience. His acts, his opinions, and his writings are one. He lived what he wrote, and any attempt to understand this unusual man begins and ends with the man himself.

(Slightly abridged and simplified)

A. Comprehension

- I.
 1. Notice how the biography begins with a reference to the American Revolutionary War, also called the American War of Independence. What significance does the reference give to Thoreau's life?
 2. One quality of Thoreau's character was his unconventional behaviour. How is this suggested in the description of his parentage, appearance and early life?
 3. "Independent man," that's what Thoreau was. How? Why?
 4. 'Thoreau really loved humanity.' He wasn't a cynic. But he always annoyed the people around him. He rebelled against the conventions of his society. Why was it necessary for him to do so?
- II. This biography gives some quotations from Thoreau's writings. Make a list of them. Here are a few more. Try to learn them by heart.
 - (i) The mass of men lead lives of quiet desperation.
 - (ii) I have lived some thirty years on this planet, and I have yet to hear the first syllable or even earnest advice from my seniors.

- (iii) Beware of all enterprises that require new clothes.
- (iv) Our life is frittered away by detail simplify, simplify.
- (v) I never found the companion that was so companionable as solitude.
- (vi) It takes two to speak the truth — one to speak, and another to hear.

III. Thoreau was a unique individual, in his parentage upbringing, education, thinking and behaviour. What did he want to achieve by rebelling against his society?

B. Discuss

In his *My Experiments with Truth* Mahatma Gandhi wrote as follows about Passive Resistance.

“When in a meeting of Europeans I found that the term ‘passive resistance’ was too narrowly construed, that it was supposed to be a weapon of the weak, that it could be characterized by hatred, and that it could finally manifest itself as violence, I had to demur to all these statements and explain the real nature of the Indian (Sathyagraha) movement.”

What points of similarity do you find between Gandhiji's notion of Sathyagraha and Thoreau's concept of Passive Resistance?

C. What is a Biography?

I. This essay is a good example of a biography. Study how the writer has organised the details of his description. For example, paragraph 1 introduces the subject of the biography, viz. Thoreau, by linking him with the history of the U.S.A. Paragraph 2 is about his parentage. Paragraph 3 is about his childhood.

1. Make an outline, as above, of the whole essay, paragraph by paragraph.

2. The whole essay can be divided into 5 or 6 parts, each part dealing with one aspect of Thoreau's life and personality. For example, paragraphs 1 to 6 make Part I, because they deal with the early life of Thoreau; paragraphs 7 to 10 make Part II because they are about his youth.

- (i) Divide the rest of the essay into three more parts.
- (ii) Describe what aspect of Thoreau's life each of the parts deals with.

3. In the main Reader you'll find a biographical sketch of Vinoba Bhave and of Mother Teresa. How do the three biographies compare? What points of similarity do you find in them regarding.

- (a) the way the biographies are organized, and
- (b) the subjects?

II. Write a Biography

Biography, as you already know, is about the life of a single person called *the subject*. The word is made up of *bio* - 'life', *graphy* - 'writing', that is, the writing about the life of a person. Biographies are written by persons other than the subject himself or herself. What is a biography written about oneself called?

Biographies are written about famous persons. A biography covers the whole life span of the subject, his birth, parentage, childhood, youth, achievements and honours, old age and death. A biography is also an evaluation of a person's life and his Contribution to the welfare of mankind. Can you write a biography now? To do that you should

- (a) make a list of the names of persons you would like to write about;
- (b) choose one who interests you;
- (c) collect information about the subject of your interest;
- (d) write a two-page biography for a particular set of readers — preferably for Class VII or Class VIII students of your school.

If each of you in your class writes one you will have a good collection of interesting biographies. But make sure that there is no repetition in the choice of subjects.

D. Write a Short Essay

Lives of great men all remind us
We can make our lives sublime,
And, departing, leave behind us
Footprints on the sands of time.

— H.W. Longfellow (1807 - 82)

Write a one-page article for your school magazine on how great men have contributed to make our life better and more satisfying. Prepare your essay using the following hints :

1. Start with an interesting quotation celebrating great lives. You may use the one given above.
2. Definition of greatness : What makes a person great ? How do we measure the greatness of a man or woman ?
3. Is the advent of a great person a historical accident or necessity ?
4. Examples of some great men and women and their contribution to mankind.
5. How should we remind ourselves of the great persons of the past ? By naming streets after them ? By putting their statues in public squares ? By reading about them ? By following their example ? Which of the above methods is the best ? Why ?

How many paragraphs would you divide your essay into ? Think of a good, catchy title to your essay. Remember, do not write more than a page or 20 sentences.

E. Have you Read ?

Have you heard of a great French philosopher called Jean-Jacque Rousseau (1712-78) ? His ideas on education revolutionized European thinking. His book *Emile* describes the education of a boy, which is natural and spontaneous. Society, according to Rousseau, suppresses the growing mind and therefore a boy should be protected from its influences until his development, which is in accordance with his own nature, is so complete that he cannot be harmed by it.

Read more about Rousseau and his ideas in any encyclopaedia. His novel *Emile* is also available in English translation.

3. THE DAY THE VICEROY CAME

PREPARE TO READ

You should know about

- (a) Who were viceroys ? How important were they in the Government of India ?
- (b) What kind of dress did the school-going children wear fifty years ago ?

1. That morning Gopal's mother took out from a wooden box a little brown coat with brass buttons and yellow *piping*¹ and put it on him; this happened only on great occasions. The smell of camphor and teak wood lifted his spirits ; he smelt like his father, he thought, and that gave him an immense sense of importance. He picked up his slate and proudly strode out of the house. At school he joined the other children bubbling with joy in their own Sunday best.

2. The Viceroy of India was passing through the small town. He was getting down at the railway station with his *spouse*² and immediately getting into an elaborately decorated open coach drawn by well-groomed horses and driving straight to the *Residency*³. From there, less conspicuously, in a *sedan car*⁴, he was escaping to the hills for the summer.

3. Circulers had gone to all schools months in advance instructing the authorities that all children should be presentably dressed and arrayed on either side of His Excellency's route on his arrival to cheer and welcome him appropriately. The headmasters and teachers were in a state of nervousness for fear that something might go wrong on that day and their institution betray a lack of

1. edges decorated with yellow thread or cord
2. wife
3. official residence
4. enclosed car

loyalty in any respect. Special drill classes had been ordered and intensive and fatiguing training had been given to the children to participate in the great event.

4. Gopal, of course, was quite unaware of the importance of his role and the duty he was to discharge towards the *Crown*⁵ as he was marched to the railway station along with the other children. He was happy with the little chunk of sweet distributed to celebrate the occasion and liked the festive mood that had infected everyone in the school; even the drill master wore a smile and went about, his muscles relaxed.

5. At the railway station the children were lined up on the footpath according to their size and shape, the better dressed ones in the front row.

6. Gopal was giddy with expectation and suspense. The drill master *strutted*⁶ up and down the line as if he was reviewing an army parade. He talked to people with the air of a *liaison officer*⁷, even the head master consulted him and took his advice on many points connected with the arrangements. Every few minutes he looked at his huge wristwatch and announced the exact position of the approaching Viceregal party. But an hour passed without anything happening. The children began to get restless and clamoured for news of His Excellency. The drill master admonished the noisy ones and sauntered away to find out the cause for the delay.

7. But as time wore on the sun grew *irksome*⁸. The whole assembly began to droop. The teachers, one by one, sought the cool shade of the avenue trees. The children squatted on the ground in groups and wilted in the heat.

5. the ruling monarch

6. walked with a sense of importance

7. an army officer passing orders from those above to the ranks below

8. irritating

8. As Gopal viewed his companions languidly and was about to resign himself to boredom he felt a ticklish sensation in his left leg. He was startled to see a big black ant crawling up. He jumped about as if he had stepped on a live coal and managed to shake it off. It *gyrated*⁹ blindly and came towards him again.

9. Gopal pushed it away with a small twig. But it returned brandishing its whiskers with vicious intent. He became annoyed with its obstinacy and flicked it away a little more savagely. The ant landed far away and rolled in the dust.

10. Gopal was pleased; he waited for its next move with fascination. It recovered immediately and seemed to go mad with frustration. It picked up the scent and moved towards him like an enemy tank in a battlefield.

11. So expressive was its fury that Gopal had a momentary misgiving about his own strength to cope with it. He hurriedly gathered a handful of sand and emptied it on the charging ant.

12. It came out of the temporary burial vastly puzzled by Gopal's new tactics.

13. Gopal felt a mixture of triumph and compassion. He gently picked up the bewildered ant on the twig. It clung to it and remained still as if admitting defeat.

14. Then it began to pick its way carefully along the slender stick. It came very close to his fingers; it would have climbed onto him, actually, if he had not let go his fingers at that moment and held the stick by the other end; the ant suddenly faced an *abyss*¹⁰. Then it turned round and started walking back towards Gopal's fingers. But Gopal repeated the trick; shifted his fingers in time to the other end of the stick. He liked this game and it went on unvaryingly for a long time.

9. turned around itself

10. a bottomless pit of emptiness

15. Then suddenly he heard a blare of trumpets and the band striking up 'God Save The King'¹¹. There was a lot of rush and bustle around him. He turned his attention from the ant to his friends; they were already at the edge of the footpath standing in a line.

16. He was about to drop the twig, ant and all and rejoin his



friends when he discovered to his horror that the ant which ought to have been somewhere near his finger was nowhere to be seen! He shivered with fright at the thought that it could have climbed over his fingers and got lost in his sleeves. He frantically looked for it all over his coat and on the ground.

11. the national anthem sung in India during the British regime.

17. It had completely vanished.

With an uneasy feeling he joined the group. But His Excellency, the Viceroy of India had already gone.

The gathering dispersed rapidly. 'I saw him so close,' announced one of his friends.

'I liked the horses', said another.

'He is no doubt a man with a great personality', Gopal heard the drill master remark.

18. At home his mother asked as she removed his coat to fold it and put it back into the wooden box, 'Did you have a nice time?'

'Yes',

'Did you have a good look at the Viceroy?'

'No.'

'Why?'

'I was busy.'

— R. K. Laxman

A. Comprehension

1. The day the viceroy was expected to visit the town was an important day. Who was it important for? For the school authorities? For the children? Why?
2. There was a sense of occasion in the atmosphere on that day. How did the people connected with the occasion show their self importance? For example, why did the drill master feel so important?
3. Why did Gopal start playing with the ant? Did he feel that the ant was more important than the Viceroy? Why was he fascinated by it?
4. Children like Gopal are quick to accept challenges to their strength and intelligence. What kind of challenge did the ant present to Gopal?

5. Suppose Gopal's teacher had asked the questions his mother asked him. Do you think he would have given the same reply? Why? Or, why not?
6. What do you think of Gopal, finally? Would you like to say that he was
 - (i) Stupid?
 - (ii) typical of boys of his age?
 - (iii) careless?
 - (iv) more grown up and intelligent than his classmates?
 - (v) an ordinary boy with ordinary interests?

Which one of the above from (i) to (v) describes him well?

Can you think of describing him differently?

B. Guess the Meaning

While reading the story you might have come across some unfamiliar words. But were the words so unfamiliar and difficult that without understanding their meaning you couldn't continue to read? We think not.

How, then, did you manage to understand the story? By guessing the meaning of those words with the help of the other words in the sentence, by comprehending the preceding and following sentences.

This is what is known as guessing the meaning by the context. Here are two examples of how you might have guessed the meaning of the words *circulars* and *festive mood*.

Circulars. Read the first sentence of paragraph 3 again. What are circulars?

- (a) They contain instructions or orders. "That all children *should* be presentably dressed," etc.
- (b) They are sent by *higher* authorities to *lower* authorities because you *instruct* a subordinate but *request* a superior.
- (c) They are *written messages* and not *live messages* because you possibly cannot send many, many messengers months advance to *all* schools.

Festive mood. Read paragraph 4 now, particularly the second sentence. You probably know that people become sick when they are infected by invisible germs. So something invisible infected everyone here in the school on that occasion. It is a 'mood' a 'feeling'. Was it a pleasant one or an unpleasant one? Pleasant, of course. Did you notice words like 'happy,' 'celebrate,' 'wore a smile' in the sentence? Therefore, *festive mood*, is a 'mood of happiness and joy'.

Can you, similarly, guess the meaning of the following words? The paragraphs where you'll find them are shown by the number against them.

giddy (6)

languidly (8)

frustration (10)

C. Write a Short Story

- I. What is a short story? What is it made up of?

A story has persons and other beings called characters, like Gopal, his mother and others. What about the ant? Is it also a character in the story?

A story has incidents like the visit of the Viceroy and Gopal's sport with the ant.

A story should also tell us something interesting and new about persons or places or things. What new or interesting thing do we come to know about Gopal? Do you find him to be an unusual boy? Why? Most important of all, a story has a definite beginning middle and end. What happens at the end of a story should be a natural, logical and convincing result of the beginning and the middle. Notice how this story, right from the beginning, prepares us for the final scene where Gopal meets the ant, for example, the long wait and the boredom, the unnecessary bustle of the people, etc.

- II. Can you write a short story? Here is the final part of a story. You should supply the beginning and the middle. A few questions to help you reconstruct the story are given. Discuss the story with your friends in the class. Write the beginning and the middle of the story in not more than 20 sentences.

1. Next morning father came hurrying into the kitchen holding the newspaper open in his hand.

"Do you recognise this man?" he asked mother, pointing to a picture.

"Why, yes! Isn't he your long-lost friend Sunder who was here with us last night?" mother said. "What's happened to him? Why is he in the newspaper?"

"He's been missing from gaol for the last one month for cheating people. There's an award of ten thousand rupees for catching him."

"Which means we lost a good chance," said mother with a smile.

"Which also means that I'll not see my two hundred rupees back," said father rather sadly.

(i) How many persons are there in the story?

(ii) Who are they?

(iii) Who are father and mother talking about? Why?

(iv) Who is narrating the story?

(v) Is there an unusual incident?

(vi) Think of a title for the story.

2. Here is an outline for the beginning of a two page story.

An old man and a dog—seen walking every morning—one day—no old man and dog—next day only old man—for a week no old man—two weeks later the dog seen wandering in the street.

D. Do you Know?

Do you know that the writer of this story R.K. Laxman is more famous as a cartoonist? You might have seen his cartoons on the first page (upper half, extreme right column) of the daily newspaper *The Times of India* which shows the picture of a rather ordinary-looking man, who always appears surprised at what is happening around him. He is the famous Mr. Common Man of Laxman's YOU SAID IT. These cartoons are Mr. Laxman's humorous comments on the politics, society and culture of our country. Mr. Laxman's humor is at once sharp and sympathetic; it is also disarmingly innocent, like Gopal's reply to his mother's inquiry, for example. By the way, did you notice that Gopal's reply is a satirical comment on the false importance of the grown-ups?

There are several collections of YOU SAID IT cartoons. Do get some and you are sure to enjoy them.

Some quotations from Lord Francis Bacon (1561-1626)

- * If a man be gracious and courteous to strangers, it showeth he is a citizen of the world.
- * To choose time is to save time.
- * Houses are built to live in and not to look on.
- * Read not to contradict and confute, nor to believe and take for granted, nor to find talk and discourse, but to weigh and consider.
- * Some books are to be tasted, others to be swallowed, and some few to be chewed and digested.
- * Reading maketh a full man; conference a ready man; and writing an exact man.
- * A wise man will make more opportunities than he finds.
- * I would live to study and not study to live.
- * In charity there is no excess.
- * Prosperity doth best discover vice, but adversity doth best discover virtue.
- * It is not the lie that passeth through the mind, but the lie that sinketh in and setteth in it, that doth the hurt.

4. ANIMALS FOREVER

PREPARE TO READ

Collect information about (a) Conservation of wild life and why it is necessary, (b) What is *ecology*? (c) What is a zoo for? Why does the Nehru Zoological Park in Hyderabad have a crocodile hatchery? Have you ever visited a zoo? If not, do go to the one nearest to your town.

When man continues to destroy nature, he saws off the very branch on which he sits since the rational protections of nature is at the same time the protection of mankind.

Extinct and Vanishing Animals.

1. On the bookshelves that line my office there are two squat, fat, red books that glower¹ at me continuously. They are the first things that catch my eye in the morning and the last things that catch my eye as I close the office door at night. They act as a constant reminder. These are the Red Data Books produced by the International Union for the Conservation of Nature. One deals with mammals, the other with birds, and they list the mammals and birds in the world today that are faced with extinction—in most cases directly or indirectly through the interference of mankind. As yet there are only these two volumes, but there are more to come, and they will make a depressing line when they eventually arrive, for there is a further one on reptiles and amphibians, another on fishes, and yet another on trees and plants and shrubs.

2. I was once interviewed by a reporter from some newspaper or other, who said:

‘Tell me, Mr Durrell, how many species of animals are actually endangered?’

I went to the bookshelf. I took down the two fat, red volumes, and I put them in his lap.

1. look angrily

‘I’m not sure,’ I said. ‘I haven’t had the courage to count them.’

He glanced down at the two volumes and then looked up at me with real horror on his face.

‘Good God!’ he said. ‘You don’t mean to say that *all* these are threatened?’

‘Oh, those are only half of them,’ I explained. ‘Those only deal with the birds and the mammals.’

3. He was visibly shaken by this, because even today the majority of people do not realize the extent to which we are destroying the world we live in. We are like a set of idiot children, let loose with poison, saw, sickle, shotgun and rifle, in a complex and beautiful garden that we are slowly but surely turning into a barren and infertile desert. It is quite possible that in the last few weeks or so, one mammal, one bird, one reptile, and one plant or tree, have become extinct. I hope not but I know for certain that in the same time one mammal, bird, reptile, and plant or tree, have been driven just that much nearer to oblivion².

4. The world is as delicate and as complicated as a spider’s web, and like a spider’s web, if you touch one thread, you send shudders running through all the other threads that make up the web. But we’re not just touching the web, we’re tearing great holes in it; we’re waging a sort of biological war on the world around us. We are clogging our rivers with industrial filth,³ and we are now polluting the sea and the air.

5. Among the numerous letters I get every day there are always those from people who ask me about conservation. They ask whether it is really necessary. Well, as I have just explained

2. state of being quite forgotten

3. dirt

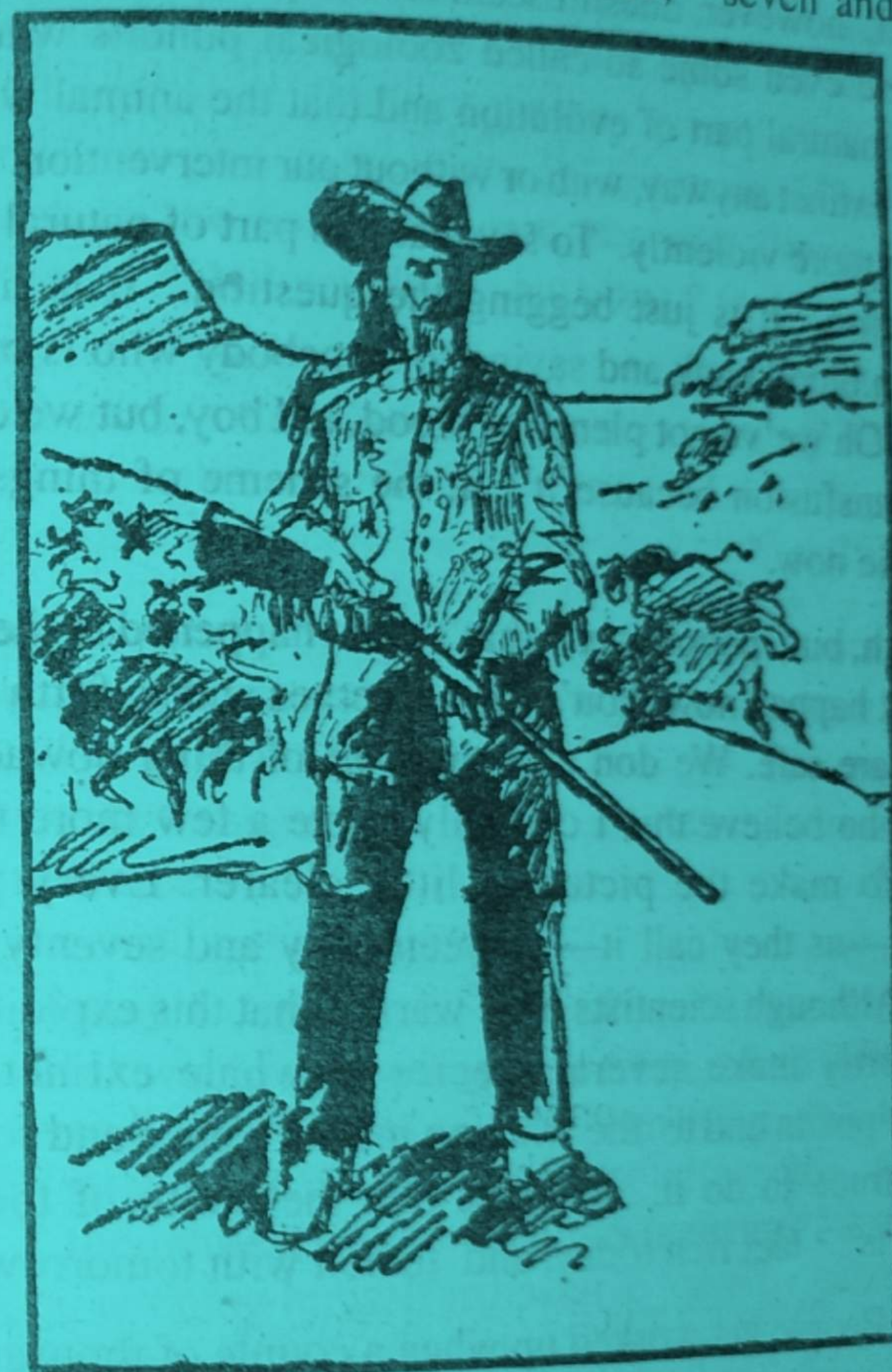
I think it is one of the most necessary things in a world full of unnecessary activities, and conservationists are not just making a fuss about nothing. Then I get letters from people who have never, apparently, used their eyes in looking at the world around them. The only thing they understand is figures, because actual figures on paper mean something to them. To this type of person I give figures. And for this purpose the North American continent provides two very good examples of the wastefulness of man.

6. North America, when it was first discovered by the Europeans, contained two species of creature which were the largest conglomerations⁴ of animals that man has known on earth. One of these was the North American buffalo. At first it was killed in order to provide meat. Then it was killed as a deliberate act of policy, in order to try to starve the Indian⁵ to death, for it was one of the commodities that he could not do without. The buffalo meant everything to him — even the bones and the hide were of importance to his existence. The much-lauded⁶ 'Buffalo Bill' Cody once killed two hundred and fifty buffaloes in one day. Passengers travelling in trains through buffalo country had to close the windows for the stench of rotting carcasses because by that time buffaloes were being killed merely for their tongues which were considered a delicacy, and the bodies were left where they fell. Mercifully, the buffalo was saved just in time, but even now we have only a minute remnant of the millions of animals that used to thunder magnificently over the North American prairies.

7. The second species was the Passenger pigeon, and it was probably the most numerous species of bird that has ever been or ever will be in existence in the world. Flocks of them estimated at two billion used to darken the skies. The weight of their numbers

- 4. collections
- 5. Red Indians, natives of North America
- 6. the much-admired

perching in trees could break off quite large branches. It was impossible, every one thought, that the Passenger pigeon (so delicious to eat and so plentiful) could ever be exterminated. And so they killed and killed; they shot the parent birds, they robbed the nests of the eggs and young. In 1869, seven and a half



million birds were captured in one spot. In 1879 a billion birds were captured in the state of Michigan. This was because it was 'impossible' to exterminate the Passenger pigeon. They were too numerous. They bred too well.

The last Passenger pigeon in the world died in the Cincinnati zoo in 1914

8. Man is clever enough to obliterate⁷ a species but he has not, as yet found a way of re-creating one that he had destroyed. This fact, however, doesn't seem to worry the majority of people. There are even some so-called zoological pundits who say that this is a natural part of evolution and that the animal would have become extinct anyway, with or without our intervention. I couldn't disagree more violently. To say that it is part of natural evolution is nonsense. It is just begging the question. It is like a man owning a blood bank and saying to somebody who is bleeding to death: 'Oh we've got plenty of blood, old boy, but we can't give you a transfusion because it's in the scheme of things that you should die now.'

'Ah, but,' people say, 'that's what happened in the old days; it doesn't happen now. You've got reserves and so forth where the animals are safe. We don't do that sort of thing nowadays.' To people who believe this I can only quote a few more up-to-date figures to make the picture a little clearer. Every year they 'harvest'—as they call it—between sixty and seventy thousand whales. Although scientists have warned that this exploitation will very shortly make several species of whale extinct and will probably put an end to the whaling industry once and for all, they still continue to do it. It seems that the motto of the whaling industry is: 'Get rich today, and to hell with tomorrow.'

9. People get worked up when a couple of thousand human beings per annum⁸ are killed on the roads of Great Britain. That is a tragedy of course—but few people know that two million wild birds are killed per annum on the roads, or that in a small area

7. wipe out
8. every year

studied by a Danish scientist the number of road deaths were: hares 3,014; hedge-hogs 5,377; rats 11,557; various small mammals 27,834; birds 111,728; amphibians 32,820. These, of course, are only figures for the main roads; if you included the figures for the side roads they would probably be trebled. Now, if human beings were knocked down; to that extent in any country in the world there would be such a shriek of protest, such an outcry, such a lamentation, that any government in power would be forced to make us give up the motor car as a means of locomotion and go back to the horse and cart. Not that I'm against the motor car *per se*⁹, but you do see my point?

10. What is not generally realized is that if you look at a map of the world and see the areas that have been set aside for reserves for wild life, it makes an infinitesimal pinprick on the map; the rest is all a gigantic reserve for mankind. And even if you have reserves, you have to have adequate resources to run them properly. Most governments are reluctant to pay out money for the preservation of habitat¹⁰ or fauna¹¹ (unless there is some great public outcry and the animal in question happens to be particularly attractive), and many others do not have the necessary resources.

11. Do not think, for one moment, that I am painting too gloomy a picture. I could go on reeling out¹² these breathtaking statistics and it would only go to prove that, of all the creatures that have ever lived on earth—Whether the giant carnivorous reptiles of past ages or the creatures of today—the most rapacious¹³, thoughtless, and bloodthirsty predator¹⁴ is man. And, moreover, he is doing himself irreparable harm by behaving like this. It is suicide.

9. as such
10. place to live; natural surroundings
11. animals in an area
12. listing on and on
13. greedy and cruel
14. robber

12. The problem of trying to preserve wild life and habitat (both for our own sakes and for the sake of those who will follow us) is a gigantic one, and complicated indeed. There are a great number of countries in the world which, as I have said, give 'paper protection' only to an animal, because the government concerned will pass a law to protect a certain creature but will not allow sufficient funds available so that the reserves—even when they are created—are properly controlled and adequately run. In one country I visited I asked what reserves they had, and the man in charge of fauna conservation unrolled an enormous wall map which was covered with green blotches. These, he explained to me proudly, were all reserves. Had they, I inquired in a casual sort of way, been investigated by zoologists or ecologists or biologists, who could tell whether they were, in fact, the most important areas that could be turned into reserves? Oh no, he said, they couldn't afford to do that. Then, had investigations been done on these areas, these great green blobs, to find out whether there were, in fact, any animals in them and whether they were suitable as reserves? No, he said, that hadn't been done either, because they lacked the resources to employ the proper people were they, I asked, patrolled¹⁵ in any way? No, he said, they hadn't got the money to have guards or wardens So there was this very fine map, covered in green blotches, which meant nothing at all.

13. This, as I say, is a common complaint in nearly every country in the world that has any sort of regulation for the preservation of habitat and fauna, and, of course, there are many other countries which have no legislation at all. This is widely recognized by conservationists and they are doing their best to put the matter right, but it is a slow process. Before we reach the day when the conservation and protection laws are implemented I'm afraid many species will have vanished for ever from the face of the earth.

15. watched and protected

14. In most literate Countries there are a vast number of clubs, study groups and societies, be they for the ornithologist or for the general naturalist, all trying desperately to do what they can to save their local fauna. On a wider scale you have organizations like the International Union for the Conservation of Nature, The World Wildlife Fund, and so on. In many instances, I'm delighted to say, they have been successful. They have saved, for example, an enormous area of Spain, the Guadalquivir of 6,25,000 acres. In Australia they rediscovered the Noisy Scrub Bird which had been thought to be extinct. Unfortunately its nesting ground happened to be on a site which had been scheduled for a large new township. Fifteen years ago this would have been considered a most inconsiderate thing for the bird to do and no doubt the township would have been built there, but today the whole thing was replanned in order that the Noisy Scrub Bird should be left in peace and have its own reserve. These are the bright spots; but there are too few bright spots and too many dark ones.

15. Now, while pressing for conservation of animals in the wild state, there is something else we can do, and that is precisely why I formed my Trust. Many species have been saved from extinction by being taken into zoological gardens or parks and bred under controlled conditions. This, of course, is a last ditch stand¹⁶, but at least it prevents the species from being completely wiped out and one hopes that, at some future date, the conservation rules and regulations will be enforced in their country of origin so that, having saved a nucleus breeding stock, it will be possible to release them once again to their native area. The list of animals that have been saved in this way is a long and impressive one. There is for example the Pere David deer which became extinct in China during the Boxer Rebellion. Fortunately,

16. a very last and desperate attempt

the then Duke of Bedford collected together all the Pere David deer he could find in the zoological gardens of Europe and released them on his estate at Woburn where they flourished and bred. Now the herd has reached large enough proportion for pairs of this rare deer to be sent to zoos all round the world, and recently they have even been sent back to their place of origin in China. If the Chinese succeed in breeding them—and there is no reason why they shouldn't—they could set aside an area, a reserve, properly patrolled and run, and once more there would be Pere David deer in their natural habitat. The Hawaiian goose is another example. This beautiful bird was almost extinct but, owing to the sensible attitude of the Hawaiian authorities and the foresightedness of Peter Scott, it has been saved from certain extinction. There is quite a list of creatures that have been helped in this way such as the European bison, the North American buffalo, the Saigon antelope, przewalski's wild horse, and so on, but there are many more that desperately need such help.

(slightly Abridged and simplified)

— **Gerald Durrell**

A. Comprehension

1. What species of living things are endangered of extinction?
2. In paragraph 4 the writer says, "The world is as delicate and as complicated as a spider's web" What is the point of the comparison? Is it to suggest that the world is a trap to catch animals?
3. We know that 'Buffalo Bill' Cody killed the North American wild buffaloes in hundreds. Still, the writer says, he was 'much-lauded'. Who lauded him? The writer of this essay? If he doesn't admire him, why does he say so?

4. The Passenger pigeons were 'so delicious to eat, so plentiful'. Who thought so? The writer? Why are those words put in brackets?
5. You might have noticed that the writer is ironical, satirical and sometimes violently indignant at the callousness of people towards wild life. You have already noticed two instances of his irony in his reference to 'Buffalo Bill' and the deliciousness and plentifulness of the Passenger pigeons. Can you find some more examples of his irony in paragraph 8?
6. In paragraph 9 you read the following sentence: "Now, if human beings were knocked down to that extent in any country in the world there would be such a shriek, such an outcry, such a lamentation, that" etc.

What effect does the writer want to produce by the repetition of "such a" in the sentence?
7. "Not that I'm against the motor car *per se*, but you do see my point?" Do you see his point? What is it?
8. What does the phrase 'paper protection' in paragraph 12 mean?
9. In paragraph 14 and 15 the writer describes two important measures to conserve wild life. What are they?
10. Study the epigraph at the beginning of this essay. What is the purpose of the quotation?
11. Re-read the following poems from the Main Reader:

On killing a Tree : Give Patel

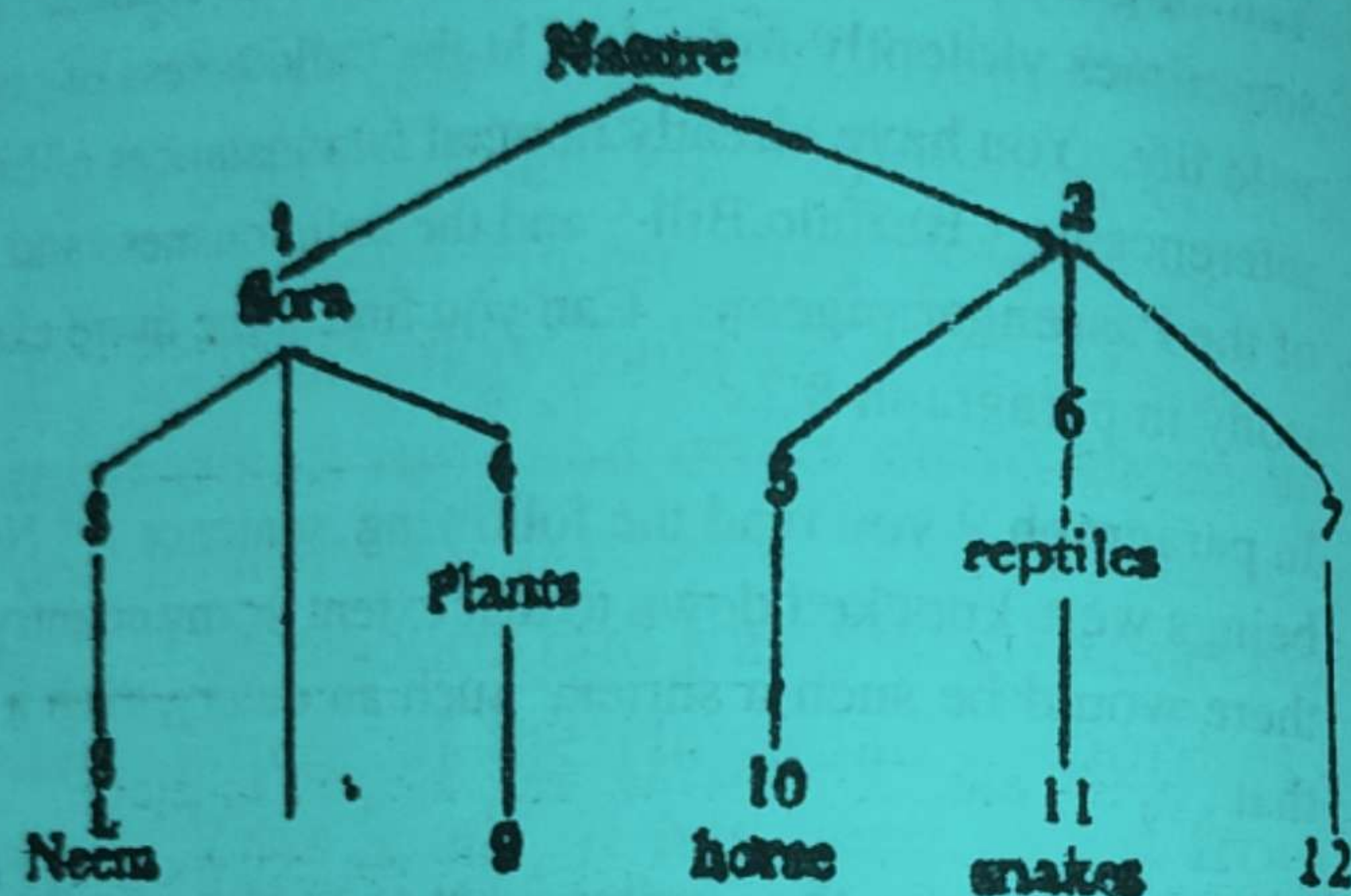
Gallows : Edward Thomas

Snake : D. H. Lawrence

Do you see the similarity of attitude of these poets and that of Gerald Durrell to the subject? How does Durrell's essay support/exemplify the argument of the poets?

B. Diagramming Information

Complete the diagram below by supplying the missing words at the end of the numbered branches.



C. I. Write an Appeal

Gerald Durrell, the author of the essay, has a zoo on the island of Jersey in the North Sea, U.K. where he has collected some rare animals. You already read at the end of the essay about the purpose of his zoo. It's not like the ordinary zoos where different animals, birds etc., are kept for the amusements of people. Here's an earnest appeal by Gerald Durrell to all who feel concerned about conservation. Study it carefully.

*"Have you heard about the Jersey Wild Life Preservation Trust ?
A Special Appeal by Gerald Durrells"*

If you have read my books with pleasure, may I point out that those books would never have been written if it had not been for the wild life of the world. Now, all over the world, many of these same animals are in a desperate plight and unless they are helped they will vanish forever. I am trying to do what I can and I want you to help me. If you have enjoyed my writings, if the animals I have described have amused or interested you, then please join my Trust and help in a cause which I believe to be of the utmost importance and urgency. We need money to create ideal surroundings for the breeding colonies we will establish to provide scientific laboratories so that the animals can be carefully studied to extend and increase the veterinary department so that the animals can have the best possible treatment.

You have unfailingly supported me as a writer on wild life—please support me now in my efforts to save it.

Gerald Durrell

Jersey Wild Life Preservation Trust

Les Augres Manor, Trinity, Jersey, Channel Islands.

Hon. Director : Gerald Durrell

Please send me details of how I may become a member of the Trust.

Name (Block letters) _____

Address _____

- (i) Dear student, do you think you can become a member ? If you want to, do write to the address given above and you are sure to get a quick reply.

You must have seen how some old, tall and beautiful trees are mercilessly cut and destroyed. You must have read reports in the newspapers of the destruction of the flora. As responsible young citizens, wouldn't you like to stop this unnecessary waste ? Wouldn't you like to plant trees to replace the ones that have been felled ? How about celebrating this year's **VANAMAHOTSAV** by planting a few trees ?

What do you need for this ? Don't you need volunteers to dig pits for planting saplings, manure, tanks to store water for the plants, wire mesh to protect them from grazing cows and goats ? Discuss this with your classmates and write an Appeal to the general public for help. Your appeal must sound genuine, earnest and convincing like Gerald Durrell's appeal. Make it brief and to the point.

II. Write a Letter to the Editor

Do you read *Reader's Letters* column in the newspapers where people complain about public inconveniences caused by the indifference, carelessness or slowness of the administrative authorities like the municipality, road transport corporation, railways and educational institutions ? If you haven't read any, do read them. When you come across

an interesting letter cut it from the paper and bring it to your class and read it to your friends. You should (a) discuss in the class whether the complaint is genuine or not (b) discuss the language-whether it is correct, precise and effective.

Write a 300 word letter of complaint to the editor of a newspaper about instances of cruelty to animals you have witnessed. Here are suggestions for a few complaints. Add some more to the list.

1. You see cattle straying on busy streets. They cause a lot of inconvenience to the public. The owners should be warned.
2. You saw the other day how cart-drivers lash their bullocks mercilessly. The bullocks themselves are underfed and look as if they are about to collapse.
3. People have wrong notions about snakes. They think that all snakes are poisonous. The other day you saw a harmless-looking snake being chased, hunted, dragged out of its hole and killed by a party of idle young men.

D. Have you Read ?

Do you know that you've probably already read a story by Gerald Durrell ? Do you remember *My Donkey sally* ? In class VIII Reader ? That is one of the many interesting pieces of writing by Durrell. The essay you read here *Animals Forever* is taken from a book called *Catch Me a Colobus*. Colobus is a rare species of monkey found in Sierra Leone. The book gives a humorous account of his adventures to catch the colobus monkey. Do read it.

5. GROOMING

PREPARE TO READ

Observe how monkeys or birds, clean each other's hair. It is an interesting sight to watch. When you go to the zoo, do spend sometime before the cages of monkeys and other apes and observe their *de-lousing* activity.

1. The place where the environment comes into direct contact with an animal—its body surface—receives, a great deal of rough treatment during the course of its life. It is astonishing that it survives the wear and tear and lasts so well. It manages to do so because of its wonderful system of tissue replacement and also because animals have evolved a variety of special comfort movements that help to keep it clean. We tend to think of these cleaning actions as comparatively trivial¹ when considered alongside such patterns as feeding, fighting, fleeing and mating, but without them the body could not function efficiently. For some creatures, such as small birds, plumage² maintenance is a matter of life and death. If the feathers are allowed to become bedraggled, the bird will be unable to take off fast enough to avoid its predators and will be unable to keep up its high body temperature if conditions become cold. Birds spend many hours bathing, preening oiling and scratching themselves and carry out this performance in a long and complicated sequence. Mammals are slightly less complex in their comfort patterns, but nevertheless indulge in a great deal of grooming, licking nibbling, scratching and rubbing. Like feathers, the hair has to be maintained in good order if it is to keep its owner warm. If it becomes clogged³ and dirty, it will also increase the risk of disease. Skin parasites have to be attacked and reduced in number as far as possible. Primates are no exception to this rule.

1. unimportant
2. wings, feathers, etc.
3. matted

2. In the wild state, monkeys and apes can frequently be seen to groom themselves, systematically working through the fur, picking out small pieces of dried skin or foreign bodies. These are usually popped into the mouth and eaten, or at least tasted. These grooming actions may go on for many minutes, the animal giving an impression of great concentration. The grooming bouts⁴ may be interspersed with sudden scratchings or nibblings, directed at specific irritations. Most mammals only scratch with the back foot, but a monkey or ape can use either back or front. Its front limbs are ideally suited to the cleaning tasks. The nimble fingers can run through the fur and locate specific trouble spots with great accuracy. Compared with claws and hooves, the primate's hands are precision 'cleaners'. Even so, two hands are better than one, and this creates something of a problem. The monkey or apes can manage to bring both its hands into play when dealing with its legs, flanks⁵, or front, but cannot really get to grips efficiently in this way with its back, or the arms themselves. Also, lacking a mirror, it cannot see what it is doing when it is concentrating on the head region. Here, it can use both hands, but it must work blind. Obviously, the head, back and arms are going to be less beautifully groomed than the front, sides and legs, unless something special can be done for them.

3. The solution is social grooming, the development of a friendly mutual aid system. This can be seen in a wide range of both bird and mammal species, but it reaches a peak of expression amongst the higher primates. Special grooming invitation signals have been evolved here and social 'cosmetic' activities are prolonged and intense. When a groomer monkey approaches a grommee monkey, the former signals its intentions to the latter with a characteristic facial expression. It performs a rapid

4. activity
5. sides

lip-smacking movement, often sticking its tongue out between each smack. The grommee can signal its acceptance of the groomer's approach by adopting a relaxed posture, perhaps offering a particular region of its body to be groomed. The lip-smacking action has evolved as a special ritual out of the repeated particle-tasting movements that take place during about of fur-cleaning. By speeding them up and making them more exaggerated and rhythmic, it has been possible to convert them into a conspicuous and unmistakable visual signal.

4. Because social grooming is a co-operative, non-aggressive activity, the lip-smacking pattern has become a friendly signal. If two animals wish to tighten their bond of friendship, they can do so by repeatedly grooming one another, even if the condition of their fur hardly warrants it. Indeed, there seems to be little relationship today between the amount of dirt on the coat, and the amount of mutual grooming that takes place. Social grooming activities appear to have become almost independent of their original stimuli⁶. Although they still have the vital task of keeping the fur clean, their motivation now appears to be more social than cosmetic. By enabling two animals to stay close together in a non-aggressive, co-operative mood-they help to tie tighter the inter-personal bonds between the individuals in the troop or colony.

5. Out of this friendly signalling system have grown two remotivating devices, one concerned with appeasement⁷ and the other with reassurance. If a weak animal is frightened of a stronger one, it can pacify the latter by performing the lip-smacking invitation signal and then proceed to groom its fur. This reduces the aggression of the dominant animal and helps the

6. cause of original activity
7. peace making

subordinate one to become accepted. It is permitted to remain 'in the presence' because of services rendered. Conversely, if a dominant animal wishes to calm the fears of a weaker one, it can do so in the same way. By lip-smacking at it, it can underline the fact that it is not aggressive. Despite its dominant aura, it can show that it means no harm. This particular pattern—a reassurance display—is less often seen than the appeasement variety, simply because primate social life requires it less. There is seldom anything that a weak animal has which a dominant might want and could not take by a direct use of aggression. One exception to this can be seen when a dominant but childless female wants to approach and cuddle an infant belonging to another member of the troop. The young monkey is naturally rather frightened by the approach of the stranger and retreats. On such occasions it is possible to observe the large female attempting to reassure the tiny infant by making the lip-smacking face at it. If this calms the youngster's fears, the female can then fondle it and continue to calm it by gently grooming it.

6. Clearly, if we turn now to our own species, we might expect to see some manifestation of this basic primate grooming tendency, not only as a simple cleaning pattern, but also in a social context. The big difference, of course, is that we no longer have a luxuriant⁸ coat of fur to keep clean. When two naked apes meet and wish to reinforce their friendly relationship they must therefore find some kind of substitute for social grooming. If one studies those situations where, in another primate species, one would expect to see mutual grooming, it is intriguing⁹ to observe what happens. To start with it is obvious that smiling has replaced lip-smacking. In the absence of the clinging response, it became necessary for the baby to have some way of attracting and pacifying the mother. Extended into adult life, the smile is clearly an excellent 'grooming-invitation' substitute. But, having

8. rich

9. puzzling

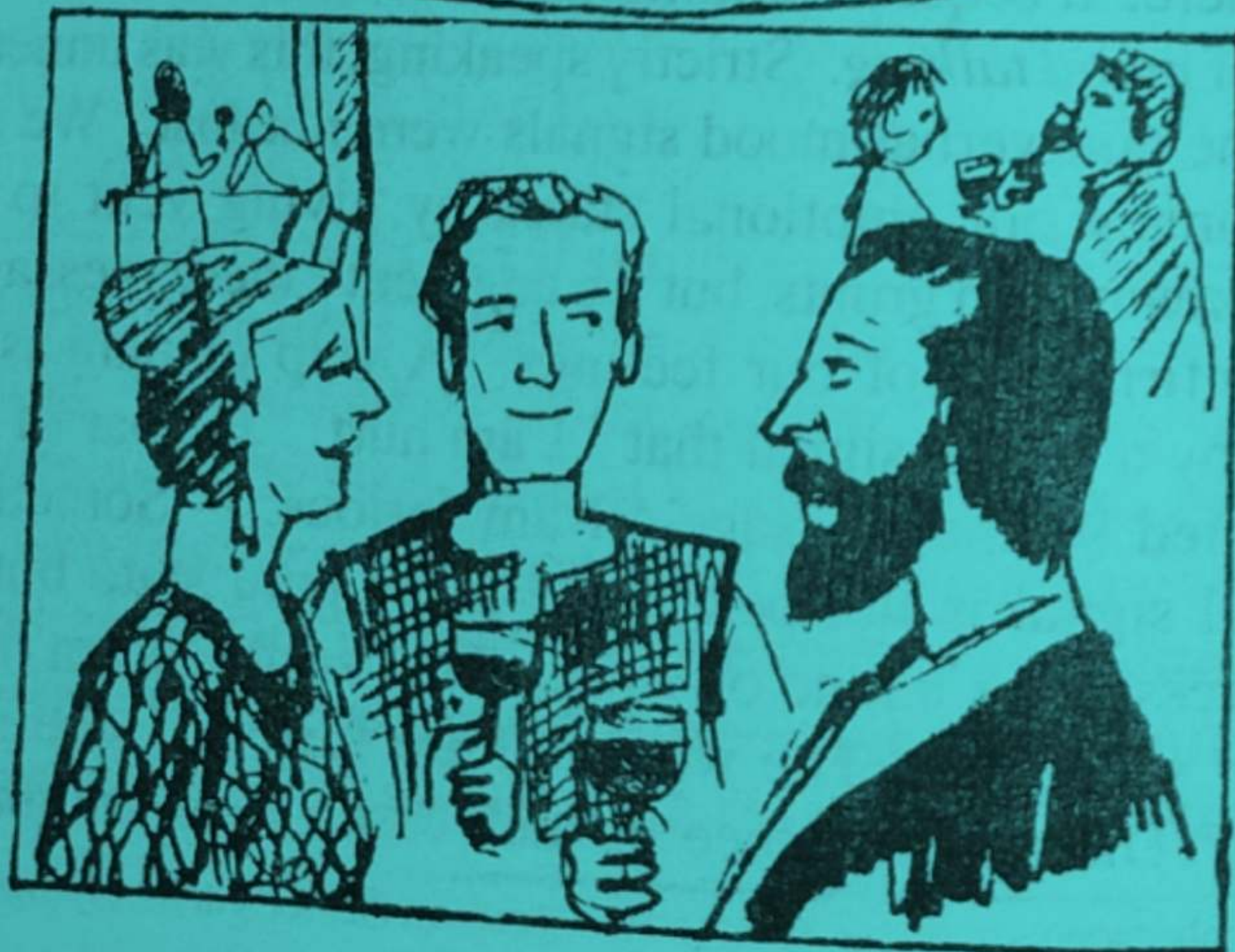
invited friendly contact, what next? Somehow it has to be maintained. Lip-smacking is reinforced by grooming, but what reinforces smiling? True, the smiling response can be repeated and extended in time long after the initial contact, but something else is needed, something more 'occupational'. Some kind of activity, like grooming, has to be borrowed and converted. Simple observations reveal that the source is verbalized vocalization.

7. The behaviour pattern of talking evolved originally out of the increased need for the co-operative exchange of information. It grew out of the common and widespread animal phenomenon of non-verbal mood vocalization. From the typical, in born mammalian repertoire¹⁰ of grunts and squeals there developed a more complex series of learnt sound signals. These vocal units and their combinations and re-combinations became the basis of what we can call *information talking*. Unlike the more primitive non-verbal mood signals, this new method of communication enabled our ancestors to refer to objects in the environment and also to the past and the future as well as to the present. To this day, information talking has remained the most important form of vocal communication for our species. But, having evolved, it did not stop there. It acquired additional functions. One of these took the form of *mood talking*. Strictly speaking, this was unnecessary, because the non-verbal mood signals were not lost. We still can and do convey our emotional states by giving vent to ancient primate screams and grunts, but we augment¹¹ these messages with verbal confirmation of our feelings. A yelp of pain is closely followed by a verbal signal that 'I am hurt.' A roar of anger is accompanied by the message 'I am furious.' Sometimes the non-verbal signal is not performed in its pure state but instead finds expression as a tone of voice. The words 'I am hurt' are whined or screamed. The words 'I am furious' are roared or bellowed. The tone of voice in such cases is so unmodified by

10. collection

11. enlarge

learning and so close to the ancient non-verbal mammalian signalling system that even a dog can understand the message, let alone a foreigner from another race of our own species. The actual words used in such instances are almost superfluous. (Try snarling 'good dog', or cooing 'bad dog' at your pet, and you will see what I mean.) At its crudest and most intense level, mood talking is little more than a 'spilling over' of verbalized sound signalling into an area of communication that is already taken care of. Its value lies in the increased possibilities it provides for more subtle and sensitive mood signalling.



8. A third form of verbalization is *exploratory talking*. This is talking for talking's sake, aesthetic talking, or, if you like, play talking. Just as that other form of information—transmission, picture-making, became used as a medium for aesthetic exploration, so did talking. The poet paralleled the painter. But it is the fourth type of verbalization that we are concerned with in this chapter, the kind that has aptly been described recently as *grooming talking*. This is the meaningless, polite chatter of social occasions, the 'nice weather we are having' or 'have you read any good books lately' form of talking. It is not concerned with the exchange of important ideas or information, nor does it reveal the true mood of the speaker, nor is it aesthetically pleasing. Its function is to reinforce the greeting smile and to maintain the social togetherness. It is our substitute for social grooming. By providing us with a non-aggressive social preoccupation, it enables us to expose ourselves communally to one another over comparatively long periods, in this way enabling valuable group bonds and friendships to grow and become strengthened.

9. Viewed in this way, it is an amusing game to plot the course of grooming talk during a social encounter. It plays its most dominant role immediately after the initial greeting ritual. It then slowly loses ground, but has another peak of expression as the group breaks up. If the group has come together for purely social reasons, grooming talk may, of course, persist throughout to the complete exclusion of any kind of information, mood or exploratory talk. The cocktail party¹² is a good example of this, and on such occasions 'serious' talking may even be actively suppressed by the host or hostess, who repeatedly intervenes¹³ to break up long conversations and rotate the mutual-groomers to

12. parties in the evening where people come together for a drink and sociability
13. interrupts

ensure maximum social contact. In this way, each member of the party is repeatedly thrown back into a state of 'initial contact,' where the stimulus for grooming talk will be strongest. If these non-stop social grooming sessions are to be successful, a sufficiently large number of guests must be invited in order to prevent new contacts from running out before the party is over. This explains the mysterious minimum size that is always automatically recognized as essential for gatherings of this kind. Small, informal dinner parties provide a slightly different situation. Here the grooming talk can be observed to fade as the evening progresses and the verbal exchange of serious information and ideas can be seen to gain in dominance as time passes. Just before the party breaks up, however, there is a brief resurgence¹⁴ of grooming talk prior to the final parting ritual. Smiling also reappears at this point, and the social bonding is in this way given a final farewell boost to help carry it over to the next encounter.

10. If we switch our observations now to the more formal business encounter, where the prime function of the contact is information talking, we can witness a further decline in the dominance of grooming talk, but not necessarily a total absence of it. Here its expression is almost entirely confined to the opening and closing moments. Instead of waning slowly, as at the dinner party, it is suppressed rapidly, after a few polite, initial exchanges. It reappears again, as before, in the closing moments of the meeting, once the anticipated moment of parting has been signalled in some way. Because of the strong urge to perform grooming talk, business groups are usually forced to heighten the formalization of their meetings in some way, in order to suppress it. This explains the origin of committee procedure, where formality reaches a pitch rarely encountered on other private social occasions.

14. return

11. Although grooming talk is the most important substitute we have for social grooming, it is not our only outlet for this activity. Our naked skin may not send out very exciting grooming signals, but other more stimulating surfaces are frequently available and are used as substitutes. Fluffy or furry clothing, rugs, or furniture often release a strong grooming response. Pet animals are even more inviting, and few naked apes¹⁵ can resist the temptation to stroke a cat's fur, or scratch a dog behind the ear. The fact that the animal appreciates this social grooming activity provides only part of the reward for the groomer. More important is the outlet the pet animal's body surface gives us for our ancient primate grooming urges.

— Desmond Morris

(Slightly abridged and simplified)

A. Comprehension

1. Grooming is a complex activity which consists of many subactivities. What are they?
2. The writer distinguishes two kinds of grooming. What are they? Why is the distinction necessary?
3. The writer says that we, human beings, are also like the other creatures as far as our grooming habits are concerned. In what respects are human beings similar in grooming? Why?
4. Some Latin writer called man "Homo loquens" i.e., "Man, the talking animal." Man's ability to speak, to use language does the job of many of the behaviour patterns of animals. How does language function as a grooming device?
5. How many types of talking does the writer distinguish? Why?
6. What is the writer's explanation for some people fondling their pets by stroking or scratching them?
7. Have you studied the poem *I'll get one Tomorrow* by Ogden Nash in the Main Reader? In the light of what the author of this essay says, how do you explain the anxiety of the man in the poem about the need for getting a hair cut?

15. The writer's term for human being

B. Vocabulary

I A *groomer* is one who grooms and a *groomee* is one who gets groomed.

Here are some statements. Identify the person underlined by the word ending in -er or -ee. To help you, the first two / three letters of the words are given.

1. Ram works in a factory. emp—.
2. I have many persons working in my office. emp—.
3. Ram received a letter from his father. add—.
4. Sham got a lot of property from his father. leg—.
5. We have a very good athletic coach. tra—.
6. I have named Sham as my deputy. nom—.
7. Saint Meera was deeply in love with Lord Krishna. dev—.

II "Luxuriant" means 'rich in growth' like "luxuriant hair".
"Luxurious" means "richly decorated".

Here are pairs of adjectives given in the statements. Choose the right one.

1. I am annoyed by these continuous / continual interruptions.
2. Economic / economical use of energy is the need of the hour.
3. I never met a man more social / sociable than your brother.
4. The bear looks fearful / fearsome ; but it's really tame.
5. No industrious / industrial person goes unrewarded.
6. At close range the Himalayas present an awful / awesome spectacle.

C. Note making and Summarization

I (a) Here are notes for a summary of the essay from paragraphs 1 to 5.

1. Grooming — biological need among birds, animals, etc.
2. Two types : (i) self-grooming — inefficient therefore
(ii) social grooming
3. How ? Groomer invites groomee — signals— lip-smacking etc. Leads to as remotivating devices for social bond : (i) appeasement (ii) reassurance to the prospective groomee.

(b) Here is a summary based on the notes.

Grooming is a biological need among animals and birds.

Two types of grooming activity can be distinguished :

(a) self-grooming and (b) social grooming. Self-grooming inefficient because the birds or animals cannot groom some parts of their body. Therefore the need for social grooming developed.

In social grooming activities, the groomer invites the groomee by some gestures or actions like lip-smacking among monkeys. These gestures lead to their use as remotivating devices for (a) appeasement and (b) for reassurance from threat to the prospective groomee.

II Here are incomplete notes for a summary of the essay from paragraphs 6 to 11. You should (a) complete them by supplying one appropriate word or phrase, and (b) write out a summary based on your notes. In doing this exercise do sit together with your friends in groups of 5 or 6, first discuss and then prepare a set of notes common for all. After that you should expand the notes into a summary. Remember, the summary should be the joint product of your group work and should be approved and accepted by every one in your group.

1. Human grooming manifestation of
2. Led to evolution of
3. Four functions :
 - (i) information talking for
 - (ii) mood
 - (iii) as a means of aesthetic exploration
 - (iv) to reinforce or

D. Do you Know ?

Do you know why mothers carry their babies on the left side ?

Do you know why we scratch our head when we want to answer a puzzle ?

Do you know why excess of sorrow or joy brings tears in the eyes ?

If you do not know, do read *The Naked Ape* by Desmond Morris, the writer of *Grooming*.

6. THE VILLAGERS' CURIOSITY

PREPARE TO READ

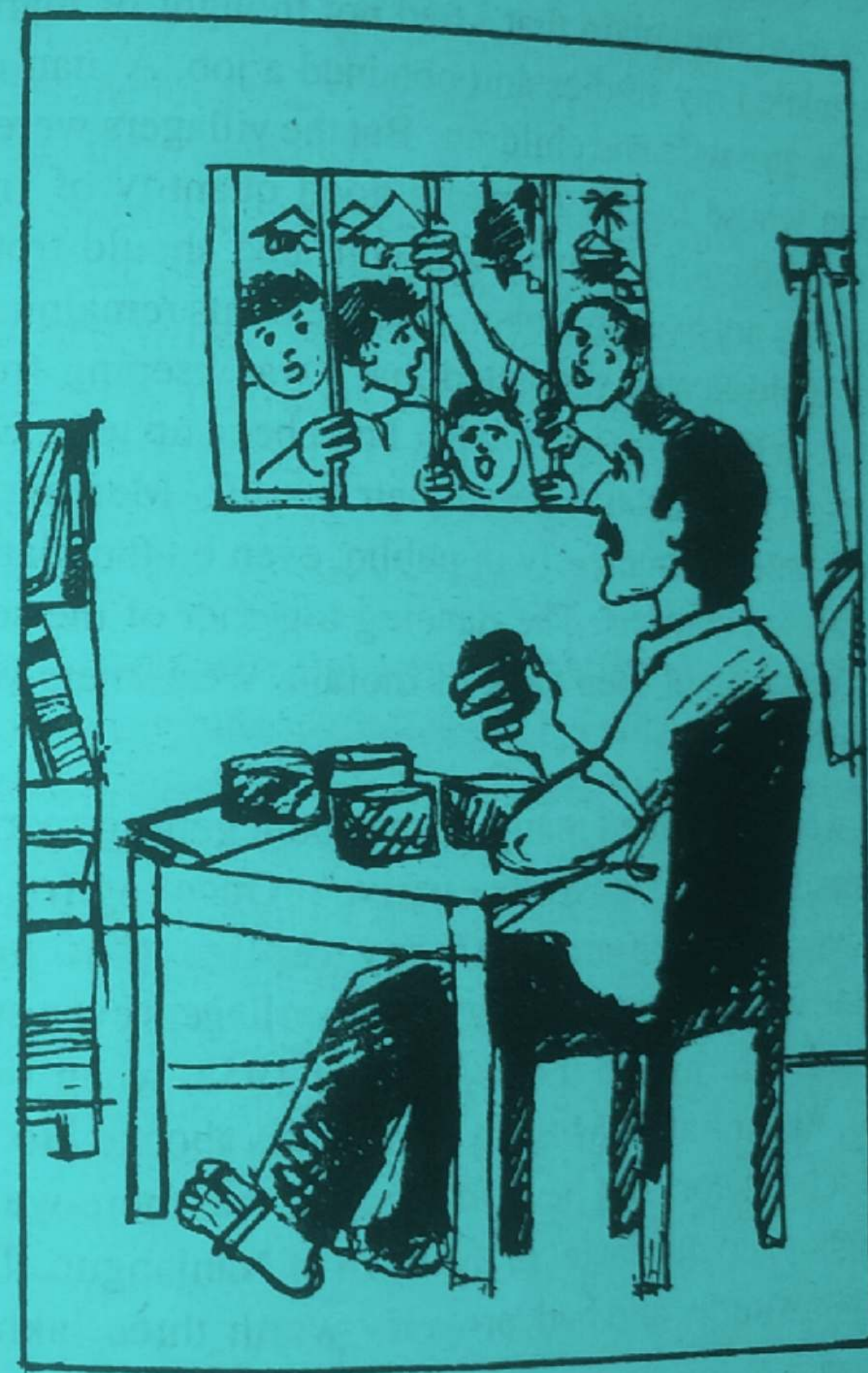
- (a) What is Anthropology? How does an anthropologist work?
- (b) Have you seen a hurricane lamp?

1. I found the villagers were curious about me, and strange as it may seem, I had not anticipated¹ it. It usually showed itself in their asking me direct questions. For instance, a few children from the headman's household watched me eat my first lunch in the village. I had taken my food in a tiffin-carrier and it included a large tomato. The children watched me from outside the window, grasping the window bars with their hands while their feet rested on a ledge in the wall. They talked to each other as I plunged my teeth into the tomato — I had not taken a knife with me. I tried to shoo them away but I was not successful. A few days later I was surprised to find Rame Gowda asking me, with wonder on his face, how I could eat a big, raw tomato as part of my meal. Salads were not commonly eaten except for raw onions or on certain festivals when cucumber was garnished² with spices and coconut-bits. Only children ate raw vegetables when they were being sliced for cooking.

2. I was also asked how I could subsist on the little food I ate and this knowledge again was obtained by watching me eat till I mustered enough courage to shut the kitchen door. I must add here that the villagers' idea of a satisfactory meal was one where a person ate till he could not stuff in any more. The usual phrase was 'to eat till the stomach could hold no more,' the belch which followed such eating being regarded as symbolic of the eater's satisfaction. My concept of a meal, on the other hand, was to get

- 1. expected
- 2. made more tasty by mixing

up when I was still feeling hungry. No wonder I was so thin. Thinness was almost synonymous with weakness and ill-health while stoutness was equated with good health. A slim man was described as desiccated³, likely to be blown away by a strong wind. A stout man was described as full, strong and healthy. However, a very fat man who got tired easily was regarded as unhealthy. He was also a figure of fun.



- 3. dried up

3. It annoyed me to find that such personal matters as answering calls of nature and the daily bath were not outside the 'public domain.' I became accustomed to shaving while one or two villagers looked on, and but for the bamboo cubicle⁴, the daily bath would have been a public act. My bachelorhood was also a subject of frequent comment. By village standards, I should have been a father of several years' standing. Why had I remained single? I tried to explain that I had not thought of marriage till I had completed my studies and obtained a job. A man needed a job to maintain a wife and children. But the villagers were amused that a man whose family owned a good quantity of rice land (according to them,) and who was educated should trot out⁵ an excuse such as not having a job in defence of his remaining single. The more sophisticated suspected that I was keeping from them my secret love life. Who knew what I had been up to in England? Westerners were free and easy in their sex life. Men and women kissed each other shamelessly in public, even on the platforms of crowded railway stations. The dancing together of the sexes was another expression of their lack of morals. Westerners were also given to drinking.

4. I was questioned many a time about getting married, and the villagers found my answers evasive⁶. Once my friend Nadu Gowda was so annoyed with my replies that he asked if everything was all right with me. A few villagers even suggested possible brides for me. In the summer of 1952, when I revisited the village, Akbar Sab, a Muslim leader, was shocked to find that I was still a bachelor, and he informed me that there was a good bride, belonging to my caste, in the town of Nanjangud. The girl's mother was a widow, and had property worth three lakh rupees.

- 4. small, enclosed space
- 5. give casually
- 6. not direct, nor frank

I would become a rich man if I married the girl as she was the only daughter. When I remarked that he regarded marriage as no different from the paddy-trade in which he was engaged, he replied blandly* that marriage was also a kind of trade (*vyapara*).

5. The villagers were also curious about my work — what was I trying to do and why was I doing it? I told them that I was collecting information about their way of life and would later lecture on the material to students in England. While they were flattered at the idea that their life was important enough to interest foreigners, they were also puzzled that I should be paid a salary to collect information about such ordinary things as agriculture, the diet⁷ of the people, festivals, gods, etc. It is likely that a few sophisticated villagers did not believe me, and thought that I was concealing my real aim. I think I was partly responsible for different people understanding and interpreting my work differently — my answers were not always uniform and this must have roused the suspicion of a few.

6. Early during my stay the headman asked me why I was collecting information about the village. I answered him by saying that I wanted to present an account of traditional social life and culture which would be of interest, for instance, to the headman's grandsons. Conditions were changing so rapidly that if the information was not collected immediately, it would be lost forever. I was taken aback⁸ by the headman's reply. He told me that my work was similar to that of the Chinese travellers who had visited India several hundred years before and had left accounts of the conditions prevalent then. These accounts were an important source of information about life in ancient India. The headman had only had a few years' schooling in a traditional one-teacher

- * Politely
- 7. food habits
- 8. surprised

school which existed in Rampura during his boyhood, but the ease with which he grasped the significance of what I was doing astonished me. Nadu Gowda, my friend, was similarly quick to understand: he told me that while other people were going in for perishable goods (*chara*, the term for movable property). I was going in for imperishable property (*sthira*, immovable property, also meaning permanent). Nadu Gowda was given to flamboyance. In the few letters he wrote to me after I had left Rampura he used to address me as *Vedamurti*, which caused me some embarrassment as I was not a Sanskritist, let alone a specialist in the Vedas.

7. In some respects the villagers were the proverbial frogs in a well. Even so intelligent a person as Nadu Gowda believed that all intelligence and beauty were concentrated in Mysore State as it then existed. He listed the names of some famed administrators of Mysore, forgetting conveniently that some of them had come from neighbouring states. In support of his view that Mysoreans were better-looking than their neighbours he told me that as one neared the borders of the State people became darker and uglier. Another articulate villager asked me whether Kannada was not spoken in England.

8. But what was surprising was that there existed along with this frog-in-the-well mentality an intense curiosity about England and the English (synonymous with all Westerners). Some villagers were of course more curious than others, and the headman was even prepared to spend money to go on a tour of England, provided of course that I was his guide. English food, dress, customs, etc., fascinated the villagers, and I was plied⁹ with questions about them. Putte Gowda, the politico¹⁰, had received a letter from a distant relative who was a student in England and he had described how the British had to have meat at every meal – pig-meat (bacon) first thing in the morning, flesh of the cow or

sheep at lunch and meat again at night. The villagers thought the English looked so red (in the tropical sun) because of all the meat they ate everyday. That chillies and spices were absent from English food, and that pepper and salt had to be added by each person to the food on his plate gave rise to hilarious laughter.

9. The size, strength and health of the British were admired but not their beauty. The villagers thought that European skins were blotched¹¹, and blue eyes and blonde hair appeared odd if not grotesque¹² in the noonday sun. I heard this view expressed several times, and I was so irritated by it that I tried to point out that there were many beautiful men and women in England. But it was no use: some villagers had seen middle-aged or elderly English men who had probably spent years in the tropics, and they chose to believe their eyes rather than my words.

10. A few intelligent children understood what I was trying to do, and I discovered that they could be valuable sources of information. A twelve-year-old son of the headman asked me to join a group of boys playing village games so that I could describe them in my notebooks. He even offered to steal a fowl belonging to an old widow in order to provoke her to display her mastery over the vocabulary of curses and abuse. Several women were known to have a good repertoire of abuse and curses, but this one was the best of them all. She could abuse for hours, and after a while, the abuse assumed the form of a rhythmic dirge¹³, and then went on and on. The same boy asked me to be on the lookout for certain features of an approaching festival of a village deity. He told me, for instance, that one villager would be possessed by the deity and walk on sandals which had sharp nails in them.

11. patched : freckled

12. ugly

13. song of sadness, mourning

9. gently persuaded to answer

10. a political leader

11. As the days went by, my verandah became a favourite stopping place for villagers. Any villager who was walking along Gudi Street, or any of my neighbours who felt time hanging on his hands, stopped to spend a while with me. More likely than not he would find a few villagers engaged in the animated discussion of a dispute, custom or usage while I listened with a note book and pen in hands. It was not unusual for a passer-by to join the discussion, forgetting, whatever work he had planned to do. By and large, villagers took and intellectual interest in their culture. Only a few young men who had been to school dismissed customs and ritual as the product of ignorance. A few old men would occasionally comment on the futility of discussing customs which had gone out or were about to disappear.

12. Some of my visitors were regulars. Nadu Gowda who had left the day-to-day supervision of cultivation to his grown up sons, came at least once a day and spent an hour or more answering my questions. Kulle Gowda, by assistant, spent most of the working day on my verandah copying information from land records or other official documents. Even the headman wandered in occasionally to spend a little time, though one part of his mind seemed always to be engaged in getting something or the other done. He was rarely as relaxed as Nadu Gowda. The headman's sons also spent some time with me though not when their father was giving me his company. Rame Gowda and Lakshmana seemed to take turns in visiting me.

13. There were several others who visited me whenever they wished. Some were frequent visitors. Once the headman remarked on the attraction which my verandah held for the villagers. He said it with a side glance at his old friend Nadu Gowda who happened then to be sitting on the verandah. The headman added that whereas formerly people visited me because

I was close to the headman, nowadays they visited the headman because he was close to me. It was a compliment of sorts to me and a dig at his friend.

14. The villagers went to bed early, and I took advantage of this to bring my notes up to date. After an early dinner, I sat in my room, writing by the light of two hurricane lamps which, however, attracted many insects. But insects or no insects, I had to finish my notes and entries for the day. This was the ideal, however, and occasionally I accumulated arrears. I disliked the task as I did not trust my memory, and also my sleep was troubled if some fact or event which I thought important had not been recorded. On many a night, before going to bed, I made a list of items which had not been entered in my diary so that I did not forget them. There was also the likelihood that failure to list unrecorded items would result in disturbed sleep. I generally woke up in the early hours of the morning and an unrecorded item was certain to prevent my falling asleep again.

15. Very occasionally, however, I was kept awake by a late visitor. One such intrusion is still fresh in my mind. I had had a long day, and feeling very tired, I retired to bed at about 10 p.m., hoping for a good night's rest. I was about to drop off when I heard a familiar voice calling me. 'Ayyanore ! Ayyanore !' ('Oh, Brahmin ! Oh, Brahmin !'). It was my neighbour Shive Gowda, the youngest of three peasant brothers. He was a very tall and bony villager who sported a huge moustache twirled at either end. I could see his face pressed against the bars of my window, in the dim light of the lantern which was kept low throughout the night. (I did this because of my fear of creeping, crawling and running things.)

I was not at all in a mood for company so late in the day. I decided to start snoring in order to discourage my visitor. It was perhaps a wrong move. He ignored the snoring and persisted in

his efforts to wake me up. After a while he became impatient, and shouted, 'Are you asleep?' I said, 'Yes.' 'Why don't you get up? I want to talk to you.' I gave up the struggle and got out of bed. I was annoyed, but I thought that the man had come because of an emergency. He might be in need of medicine. I removed the door chain from its hook, and opened the two door-halves and got out.

'What is the matter?' I must have sounded angry or worried. 'Oh, nothing. I was feeling lonely and bored and I thought I would visit you.'

16. He did. He talked of various things – how big the headman's father's thigh was, for instance. Then there was an old Brahmin who was very dark and had an immense, hooked nose – he held out his broad wrist and said the nose was even bigger than his wrist. All villagers admired size, especially in dead and defunct¹⁴ things. (There was an implication that we were living in inferior times.) He bared his thigh to show how big the python was which he had killed a few months ago. He had killed it on his land with a spade. He had to hit it hard several times before killing it. Then he went on to his wrestling days. Blabbermouth¹⁵ that I was, I admitted to having heard about the famous wrestling match between Koppalu Basava and Jani pahelwan. Basava was the local hero of Mysore and Jani was the outsider. The match had taken place in the late 1920s and had been discussed for years by wrestling fans in Mysore. One of my relations was a fan and that was how I had heard of it. Jani Pahelwan came with a great reputation but the local hero beat him, decisively and soon. Shive Gowda demonstrated to me the trick which Basava used to defeat his opponent. He held me up above his head but, luckily for me, remembered to bring me down gently. Eventually he left, satisfied that he had spent a social evening.

14. vanished

15. unable to hold my tongue

17. The lack of privacy, the pervasive curiosity of the villagers and the perpetual need to be on my best behaviour frequently made me feel claustrophobic. After several days of continuous field work I felt the need to be by myself for a few hours at least. The only way to achieve privacy was to go for a long walk by myself. The Accountant in Kere was known to me and he was always hospitable. Besides, I enjoyed walking along the Rampura-Kere lane which went past the village of Gudi. Parts of it were beautiful and typically rural. The market in Hogur was another place which I visited occasionally. I could buy vegetables, fruit and provisions there. Besides, it was a longer walk than that to Kere. I enjoyed the rolling countryside, the occasional water tanks, the crops, hedges, birds and smells. A long solitary walk in the country restored my spirits and prepared me for another bout of intensive socializing.

18. But it was not easy to go on a walk by myself. One or another friend was likely to get to know about it and offer to keep me company, if I decided to go by bus. The bus was cheap and got me there much faster than walking did. I felt it rude to tell my friends that I wanted to be alone. They would not have understood. I resorted to trickery. I kept the proposed visit a closely-guarded secret, and left early in the morning. My friends were puzzled by such excursions. Why did I not tell them? They would have gone with me, cancelling whatever work they had. Their solicitousness deepened my feeling that I was being mean.

19. I generally visited Mysore city for two or three days after every four or five weeks' stay in the village. I did not keep much money with me, and I ran out of whatever I had in about a month or so. Besides, all my big shopping was done in Mysore. I also discovered that I could not take more than four or five weeks of field-work at a stretch. I worked from morning till night when I was in the village, and I was always working according to a plan which had to be revised frequently, taking note of contingencies

that had arisen in the meanwhile. All this meant that I had to be on the alert continuously. It would not be an exaggeration to say that I drove myself as hard as I could. But after a period of continuous activity my nights became restless, and I felt stale and tired in the morning. My days became less and less productive. It was then that I took off for Mysore. It was pleasant to get back to electric lights, piped water, good food, and above all, privacy. It was delightful to walk around without having to be asking questions and making notes. It was equally if not more delightful that I did not have to answer questions all the time.

20. I could not keep my Mysore visits secret from my friends, and especially from Kulle Gowda. My friends were eager to visit my home and meet my people, and perhaps even go to a movie with me. But the last thing I wanted to do in Mysore was to spend time with my village friends.

21. I was a refugee from the village on those brief visits to Mysore. I was determined to prevent my village friends from visiting me in Mysore. I invented all kinds of lies to tell them that I did not have a minute to spare. I felt mean about shutting them out but I argued that my entire work would be ruined if I did not have two or three days to myself once in a while. I was aware that my friends would find my behaviour puzzling, to say the least — I was a hail-fellow-well-met in the village but I did not want to have anything to do with them in Mysore. I tried to make up for this by being extra nice to them after returning from each trip to Mysore. I invited them home and treated them to snacks and coffee. I even took small gifts to the headman, Nadu Gowda and Kulle Gowda. But I could not shake off a nagging¹⁶ sense of guilt.

— M. N. Shrinivas

(Slightly, abridged and simplified)

16. irritating

A. Notes and Meanings

(Numbers to the left indicate the paragraphs.)

2. mustered courage : gathered courage, was courageous enough
3. public domain : sphere of public activity
6. Chinese travellers : Fah-i-En and Huen-tsang, two Chinese travellers visited India and recorded their impressions of the life they saw.
7. frogs in the well : Translation of the phrase "Koopamandooka". An English equivalent would be "Stick in the mud".

B. Comprehension

1. You must have noticed that though the author once belonged to the village he had become a stranger there. What made him feel like a stranger?
2. What was the attitude of the villagers towards the author? Did they consider him to be a stranger?
3. The villagers treated the writer with utmost respect. Why?
4. Though the writer belonged to the village once, why didn't he feel free with the people in the village? Was it because his job demanded him to behave like a stranger? Was it because he had outgrown village life?
5. "By and large, villagers took an intellectual interest in their culture." (paragraph 11)
 - (a) What is *intellectual interest*? How is this different from other kinds of interest? What kind of interest did the writer have in the culture of the village?
 - (b) What idea of the culture of the villagers do you get from this essay?

6. What is the writer's attitude to the behaviour of the villagers? Did he admire them? Did they disgust him? Did he feel sorry for himself that he was not a part of their life?

C. Debate

Is life in the villages better than life in the towns and cities?
Debate the following proposition in your class.

"In the opinion of this house, life in the villages is more satisfying than in the cities."

Form two debating groups, a group to speak *for* the proposition and a group to speak *against* it with leaders for each group. Each speaker should speak for not more than five minutes, and no speaker should repeat a point already made by an earlier speaker. At the end the leader for the proposition should summarise all the points made by the members of his group. At the end of the debate put the proposition to vote so that the house (the class) can decide which group spoke more persuasively and effectively.

D. Write an Essay

- I. What is the difference between an essay and a debate? One important difference is that in a debate the speaker strongly argues his case so as to win the approval of his audience. He strongly opposes the ideas of the other side. In an essay the writer tries to present all relevant ideas objectively. The essayist is, as far as possible, impersonal. Another important difference, of course, is that a debate is spoken and an essay is written. The speaker uses expressions that characterise spoken English like, "I don't agree", "I appeal to you", "I am strongly convinced" etc., whereas the language of the essay is formal and serious.

- II. Let us plan to write an essay on SUPERSTITIONS. How shall we go about it?

First read essays and articles on the subject by others. Think about them. If possible, discuss the subject with your elders, teachers and friends. While reading and discussing, jot down the points and ideas that may be useful for your essay. This is the *information / ideas gathering* stage.

Next, decide what aspect of the topic / subject you want to focus on in your essay — whether you want to talk about the origin and development of superstitions, their relevance or irrelevance to the society, their harmfulness to human progress etc. This is to decide on the *focus*.

Third, note down all the points on the topic that come to your mind in any order to gather back the ideas for the essay. This is the stage of *retrieval* of ideas.

Fourth, organise the points serially so as to present them logically, coherently, in different paragraphs from the first point to the last. This is the *organization* stage.

Then make a first draft of the essay. That is, develop the points into full length sentences and paragraphs. This is the *drafting* stage.

Next, read the draft and find out if it needs re-writing; check the grammar, spelling, punctuation, indenting, etc. At this stage you should also think of the style — whether the words are appropriate, whether there is variety in the types of sentence structures, etc. This is the *garnishing* stage.

Finally, re-write the essay neatly and legibly. What shall we call this, the *final* stage? Yes, of course!

- III. Here are a few points for the essay on SUPERSTITIONS. The points are not arranged properly. They are from the *retrieval* stage. You should treat the points through the next four stages and develop them into a good two-page essay. You should also decide how many paragraphs you want to divide the essay into.

- also called blind beliefs
- Why ? (i) unquestioning faith
- (ii) belief in the supernatural / superhuman
- “ Superstition is the religion of the feeble minds ”.
- Edmund Burke
- Harmful for the progress of mankind
- Examples : Among Europeans : Number thirteen unlucky :
Among Indians : A cat crossing one's path brings
bad luck.
- Origin : Law of probability of association of unrelated causes
and effects. (Explain this with example of cat :
two sentences.)
- Remedy : Scientific temper — refusal to accept ideas on faith
- Can you guess what is the focus of the proposed essay ? Is it *for* or
against superstitions ?

Untouchability is Inhuman

Necessity is the Mother of Invention

Think of ten more similar topics for essays.

Are you interested to know the life of people belonging to other cultures ? Would you like to know about the life of the people in other parts of India ? Many anthropologists have written accounts of the life of the tribals in our country. One such great anthropologist was Verrier Elwin who lived with the tribals in the North-east and wrote about them. He was so much fascinated by the people that he fall in love with a tribal girl and married her.

PREPARE TO READ

1. Pitcher, confidential clerk in the office of Harvey Maxwell, broker, allowed a look of mild interest and surprise to visit his usually expressionless countenance when his employer briskly entered at half-past nine in company with his young lady stenographer. With a snappy "Good morning, Pitcher," Maxwell dashed at his desk as though he were intending to leap over it, and then plunged into the great heap of letters and telegrams waiting there for him.

3. Pitcher, still mildly curious, noticed a difference in her ways this morning. Instead of going straight into the adjoining room, where her desk was, she lingered, slightly irresolute, in the outer office. Once she moved over by Maxwell's desk, near enough for him to be aware of her presence.

5. "Well—what is it? Anything?" asked Maxwell sharply. His opened mail lay like a bank of stage snow on his crowded desk. His keen grey eye, impersonal and brusque, flashed upon her half impatiently.

"Nothing," answered the stenographer, moving away with a little smile.

"Mr. Pitcher," she said to the confidential clerk, "Did Mr. Maxwell say anything yesterday about engaging another stenographer?"

"He did," answered Pitcher. "He told me to get another one. I notified the agency yesterday afternoon to send over a few samples this morning. It's nine forty five, and not a single picture hat or piece of pineapple chewing gum has showed up yet."

"I will do the work as usual, then," said the young lady, "until someone comes to fill the place." And she went to her desk at once.

6. He who has been denied the spectacle of a busy Manhattan broker during a rush of business is handicapped for the profession of anthropology. The poet sings of the "crowded hour of glorious life." The broker's hour is not only crowded, but the minutes and seconds are hanging to all the straps and packing both front and rear platforms.

7. And this day was Harvey Maxwell's busy day. The ticker began to reel out jerkily its fitful coils of tape, the desk telephone had a chronic attack of buzzing. Men began to throng into the office and call at him over the railing, jovially, sharply, viciously, excitedly. Messenger boys ran in and out with messages and telegrams. The clerks in the office jumped about like sailors during a storm. Even Pitcher's face relaxed into something resembling animation.

8. On the Exchange there were hurricanes and landslides and snowstorms and glaciers and volcanoes, and those elemental disturbances were reproduced in miniature in the broker's offices. Maxwell shoved his chair against the wall and transacted business after the manner of a toedancer. He jumped from ticker to 'phone, from desk to door with the trained agility of a harlequin¹.

9. In the midst of this growing and important stress the broker became suddenly aware of a high-rolled fringe of golden hair under a nodding canopy of velvet and ostrich tips, an imitation sealskin sack and a string of beads as large as nuts, ending near the floor with a silver heart. There was a self-possessed young lady connected with these accessories; and Pitcher was there to construe her.

"Lady from the Stenographer's Agency to see about the position," said Pitcher.

Maxwell turned half around, with his hand full of papers and ticker tape.

"What position?" he asked, with a frown.

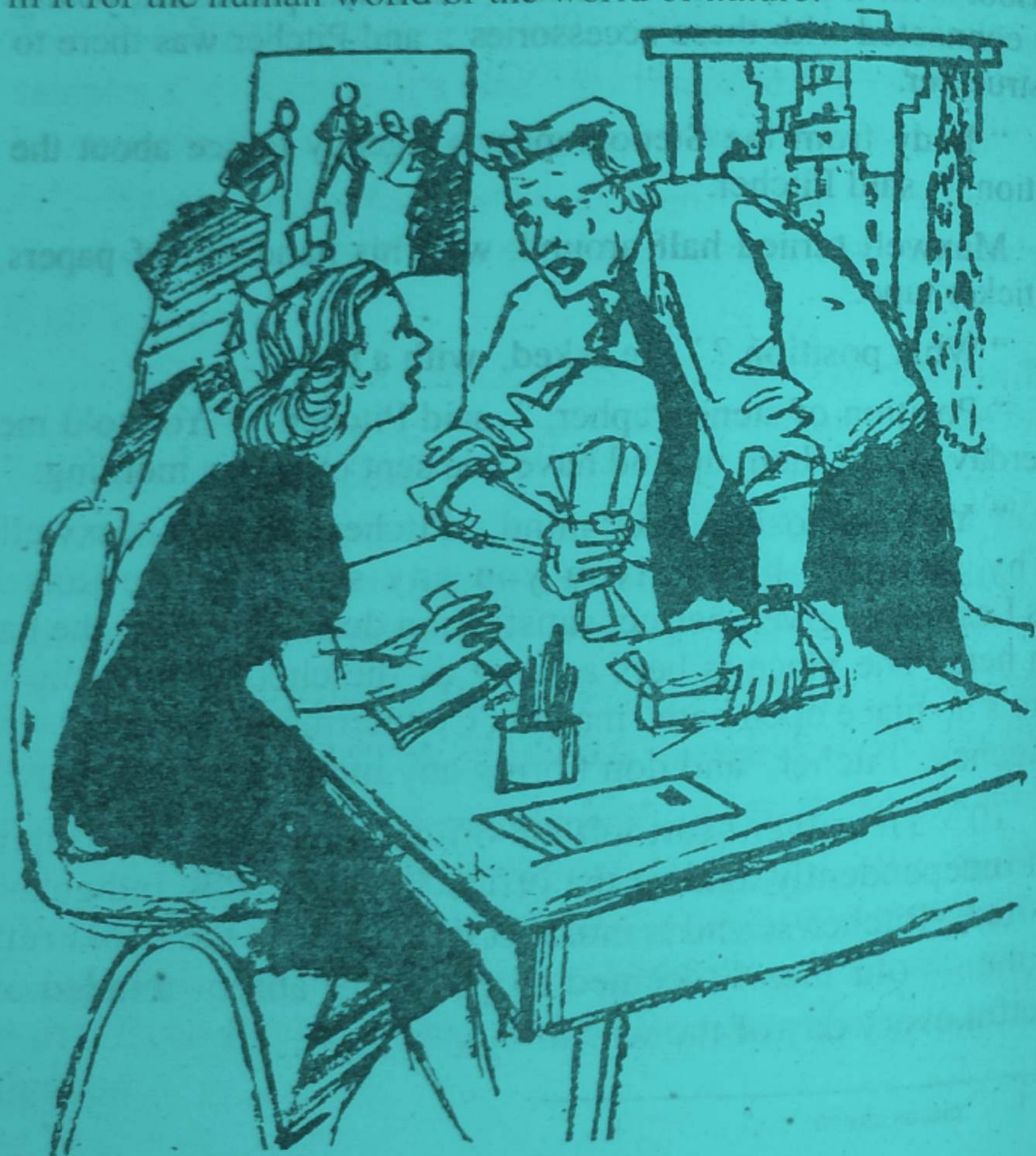
"Position of stenographer," said Pitcher. "You told me yesterday to call them up and have one sent over this morning."

"You are losing your mind, Pitcher," said Maxwell. "Why should I have given you any such instructions? Miss Leslie has given perfect satisfaction during the year she has been here. The place is hers as long as she chooses to retain it. There's no place open here, madam. Countermand that order with the agency, Pitcher, and don't bring any more of them in here."

10. The silver heart left the office, swinging and banging itself independently against the office furniture as it indignantly departed. Pitcher seized a moment to remark to the bookkeeper that the "old man" seemed to get more absent-minded and forgetful every day of the world.

1. circus clown

11. The rush and pace of business grew fiercer and faster. On the floor they were pounding half a dozen stocks in which Maxwell's customers were heavy investors. Orders to buy and sell were coming and going as swift as the flight of swallows. Some of his own holdings were imperilled, and the man was working like some high-g geared, delicate, strong machine—strung to full tension, going at full speed, accurate, never hesitating, with the proper word and decision and act ready and prompt as clockwork. Stocks and bonds, loans and mortgages, margins and securities — here was a world of finance, and there was no room in it for the human world or the world of nature.



12. When the luncheon hour drew near there came a slight lull in the uproar.

13. Maxwell stood by his desk with his hands full of telegrams and memoranda, with a fountain pen over his right ear and his hair hanging in disorderly strings over his forehead. His window was open, for the beloved janitress Spring had turned on a little warmth through the waking registers of the earth.

14. And through the window came a wandering—perhaps a lost—odour—delicate, sweet odour of lilac² that fixed the broker for a moment immovable. For, this odour belonged to Miss Leslie; it was her own, and her only.

15. The odour brought her vividly, almost tangibly before him. The world of finance dwindled suddenly to a speck. And she was in the next room — twenty steps away.

“By George, I’ll do it now,” said Maxwell, half aloud. “I’ll ask her now. I wonder I didn’t do it long ago.”

He dashed into the inner office with haste. He charged upon the desk of the stenographer.

16. She looked up at him with a smile. A soft pink crept over her cheek, and her eyes were kind and frank. Maxwell leaned one elbow on her desk. He still clutched fluttering papers with both hands and the pen was above his ear.

“Miss Leslie,” he began hurriedly, “I have but a moment to spare. I want to say something in that moment. Will you be my wife? I haven’t had time to make love to you in the ordinary way, but I really do love you. Talk quick, please — those fellows are clubbing the stuffing out of Union Pacific.”

2. A sweet smelling flower

"Oh, what are you talking about?" exclaimed the young Lady. She rose to her feet and gazed upon him round-eyed.

"Don't you understand?" said Maxwell restively. "I want you to marry me. I love you, Miss Leslie. I wanted to tell you and I snatched a minute when things had slackened up a bit. They're calling me for the 'phone now. Tell 'em to wait a minute, Pitcher. Won't you, Miss Leslie?"

— O. Henry

(Note: The story is incomplete.)

A. Complete the Story

Did you notice that the story ended abruptly? That is, it doesn't have a proper conclusion?

Here are three possible conclusions to the story one of which is the original. Choose the most appropriate one and say why.

When you reject the others you should point out, with evidence from the story, why they are not appropriate.

- I. At first she seemed overcome with fright. Then anger rose in her like a quiet flood, gathering speed as it rolled. Her speech faltered and fluttered till it swooped down on him. She cried, not concealing her frustration.

"What! Marry you! A middle-aged broker breaking others' lives! Not when my husband is alive."

She paused and then said, "Mr. Maxwell, I loved you once, doted on you, adored you, worshipped you in fact. But all that is over now. You seem to have forgotten the wedding invitation I sent you two months ago."

Then she sobbed softly and bitterly.

- II. At first she seemed overcome with amazement. Then tears flowed from her wondering eyes, and then she smiled shyly and sunnily through them, her hands stretched tenderly towards Maxwell's.

"Mr. Maxwell, I had been dreaming of a happy moment like this since I started working for you. I never believed my silent adoration would ever culminate in such bliss—the bliss of being your wife." Widowhood and widowerhood have their own rewards haven't they?

- III. At first she seemed overcome with amazement; then tears flowed from her wondering eyes; and then she smiled sunnily through them, and one of her arms slid tenderly about the broker's neck.

"I know now," she said softly, "It's this old business that has driven everything else out of your head for the time I was frightened at first. Don't you remember, Harvey? We were married last evening at eight O'clock in the Little Church around the corner?"

B. Have you Read?

Have you read any other stories by O Henry? His stories are famous for their surprise ending. Here are names of a few stories you must read.

Cop and the Anthem
The Last Leaf
After Twenty Years
A Retrieved Reformation
Gift of the Magi
Ransom of the Red Chief.

— O —

8. THE THRILLS OF BIRD WATCHING

PREPARE TO READ

Have you seen a nest built by the Baya bird? You may be able to see some nests hanging to the branches of trees or fronds of toddy palms in the countryside. Collect one and bring it to the class. You should study its structure and the artistry of its weaving.

1. One of the standard questions I have inevitably to face is about what thrilling adventures I have had in a lifetime of exploring for birds. My standard answer must seem disappointing to those who expect to hear tales of derring-do. Ornithology as a hobby or profession or persuasion, whatever one may choose to call it, thought full of adventures and rewards and disappointments, is by its very nature one of the most peaceable pursuits, of the out-of-doors. It is certainly not lacking in excitements and thrills, though, these may be of a different kind from what the normal enquirer expects. The excitement lies in ferreting¹ clues and then following them up step by step to the discovery or confirmation of a fact or facts, of which one has obtained a suspicion or hunch. It was while living jobless in the seaside cottage of the Latif family at Kihim in 1930 that I got one of my most rewarding thrills of this kind when I fortuitously² hit upon the first correct interpretation of the extraordinary breeding biology of the Baya Weaver bird.

2. I had grown up only on the traditional accounts of the nesting habits published in literature which had come down to us from book to book. These were interesting enough in themselves for a keen bird photographer, as I was, to want to record on film. But while concealed in a canvas hide perched ten feet up on a

1. extracting

2. unexpectedly

step-ladder, a few feet away from the nests, I noticed some unorthodox³ goings on in the colony which clearly showed that the birds had not read the text books. A few hours in this hide each



day, and copious notes and diagrams of the proceedings in the colony, gave me a pretty good hunch of what was probably happening, till at the end of a few weeks it was possible to piece together with some confidence the general pattern of the bayas' breeding biology. Since then the new interpretation has been tested and re-tested and confirmed by myself and other researchers, and with further refinements is now accepted as what might be called 'the authorized version'.

3. In brief, the findings are that the male baya, who in his breeding livery⁴ is a handsome little sparrow-like bird, largely brilliant golden yellow, is an artful polygamist. He may acquire any number of wives, from two to four, sometimes even five—

3. unusual

4. dress; here plumage

not all at once in the harem style but one by one progressively, depending upon his capacity to provide them each with a home. The male alone is responsible for building the nest; the female has no hand in it. Males select a *babool* or palm tree to hang their compactly woven retort-shaped nests, and several males build together in a colony which may sometimes contain a hundred nests or more. At a particular stage in the construction, when the nest is about half finished, there is suddenly, one fine morning, an invasion by a party of females prospecting for desirable homes. They arrive at the colony in a body, amidst great noise and excitement from the welcoming males, and deliberately visit nest after nest to inspect its workmanship, as it were. Some nests are approved, others are rejected. While the examination is in progress the builder clings on the outside, excitedly flapping his wings in invitation and awaiting her verdict⁵. If the female is satisfied with the structure she just takes possession of it and accepts his impetuous⁶ advances, and the pair bond is sealed. Thereafter the male resumes his building activity and soon completes the nest with its long entrance tube. The female lays her eggs within, incubates them and brings up the family. This is entirely her responsibility, and it is rarely—and only after his building impulse has finally subsided—that the male takes a hand in foraging⁷ for the chicks. Having completed this nest the male proceeds almost immediately to start a second one a few feet away. At the appropriate half-built stage, another house-hunting female may in like manner take possession of this second nest, and the whole process is then repeated. Thus the male baya may find himself the happy husband of several wives and proud father of several families at practically one and the same time. It sometimes happens

5. judgement
6. eager
7. searching for food

that for some feminine foible⁸, female after female fails to accept a certain nest. Undeterred⁹, the male abandons the half-built structure and promptly tries again. In every baya colony there are usually to be seen a number of such half-built abandoned nests. This is the prosaic explanation for them and unfortunately not the more popular lyrical¹⁰ one that they are for the use of the male to swing himself and sing love songs to his incubating spouse nearby!

4. With the richness and variety of bird life in India, exciting discoveries of a similar kind are awaiting to be made by any birdwatcher who has the requisite enthusiasm and perseverance. Although as yet its devotees here are limited, it is refreshing to find that birdwatching as a hobby is growing rapidly in popularity, along with other civilized outdoor pursuits.

5. While the field study of birds, 'birdwatching' as it is popularly called, is a peaceful enough occupation, it is not entirely without occasional physical thrills and even hazards¹¹. In elephant-ridden jungles in South India for instance, I have frequently found myself in uncomfortable disturbing situations. A wild elephant, suddenly come upon at close quarters—a situation by no means uncommon in parts of Karnataka and Kerala—can be an unnerving experience, almost invariably resulting in the undignified spectacle, for the elephant, of the ornithologist in full flight in the opposite direction. In actual fact there is little danger from an elephant unless it happens to be a rogue¹² or a female with a small calf. However, it is bad diplomacy in close-up situations, especially with the wind in the wrong direction, to wait

8. whim or fancy
9. not feeling discouraged or disappointed
10. poetic and romantic
11. dangers
12. wild

for this to become apparent before taking the only discreet action. For it may well be that in tall grass country, in even the most innocent stampede of a frightened herd, the ornithologist may become an unscheduled casualty. Discretion and not valour is what such situations demand.

6. The diminutive ¹³ Cochin Forest Tramway was proudly acclaimed in its time to be the cheapest run railway system in the country, or was it the world? I can well believe either. Its guard, complete with a once-white uniform, the regulation white (once) sola topee, and whistle and flags, drew a salary of Rs. 25 per month after his ten years of approved service, and its German-built engine (2 ft. guage) ran on fuel wood cut from the surrounding forest, often as it chugged along. In the 65 kilometres or so of its length from Chalakudi to Parambikulam, the track lay through some magnificent hilly country covered with bamboo and dense mixed moist-deciduous ¹⁴ forest with pockets of wet evergreen here and there in the valleys and along streams. The tramway, originally laid by the Cochin Forest Administration for transporting logs from the interior, worked on a combined system of wire ropes, capstan pulleys, weights and counter-weights. The locomotive hauled ¹⁵ the train along the flats and gravity did the rest on the inclines, some of which looked terrifyingly steep. The loaded down-coming trucks hauled the up-going empty ones by counterpoise ¹⁶, regulated by a break drum at the head of each incline, of which there were seven or nine, as far as I remember. Normally the train carried no passengers, but when a forest officer on duty or some visiting VIP¹⁷ was travelling up the line a corrugated iron wagon like a horse van was attached, with chairs placed within.

13. small-sized

14. shedding leaves in winter

15. pulled

16. balance

17. very important person

7. This is how our Survey party travelled in 1935 to Kuriarkutti, where the government camp-shed stood close beside the track. The train was halted alongside the entrance to the compound and the baggage and equipment unloaded and transferred to the bungalow. It was great fun being hauled up the inclines with wire ropes that hadn't been renewed since the tramway was installed twenty or more years ago, and therefore provided an element of adventure that varied with the steepness of each slope. I remember how every now and again live cinders¹⁸ from the engine would come flying in with a cloud of smut and wood smoke and land on our baggage and clothing. Tehmina's sari and my shirt had several holes burnt through in this way before the journey ended. Forty miles in eight hours was good going; the next station beyond Kuriarkutti, Parambikulam, about eight kilometres away, was the terminus of the tramway, with a forest depot and timber yard, where all the logs were assembled and stacked* for transport to Chalakudi.

8. My next journey by the romantic Cochin Forest Tramway was in February 1946, shortly before it was dismantled, alas, to make way for the gigantic Parambikulam hydro-electric project, with its huge dam and reservoir, which has completely submerged Parambikulam and all the lovely country around it. Enquiry confirmed that we were being hauled up the inclines by the self-same wire ropes as thirteen years earlier, which knowledge made the journey feel distinctly more adventurous. We reached Parmabikulam just as it was getting dark. In the verandah of the forest bungalow by the side of the tramway station I found a large squatted congregation of the local *adivasis* (Kadar), and in their midst, sprawled in one of those standard dak bungalow Victorian armchairs with legs splayed out on the extended arm rests, a bare-footed 'topless' European male of sorts in crumpled khaki shorts.

18. burning coal

* piled, placed one above the other.

9. We soon introduced ourselves. He was an Austrian anthropologist, Baron Omar Rolt Ehrenfels, incidentally a recent convert to Islam, who had escaped to India just before Hitler's famous Anschluss, and was camping in the area to study the tribals. He claimed ornithology to be his second love and expressed great keenness on accompanying me when I went out bird collecting next morning. Led by a forest guard, armed with a 410 collecting gun and dust-shot ammunition, and followed by Omar,



we were stalking single file along a narrow animal trail through dense tall grassland about five feet high—the right kind of habitat¹⁹ for the Broad-tailed Grass Warbler (*Schoenicola platyura*), on which my thoughts were bent. Upon turning a bend in the path the forest guard suddenly ducked, excitedly pointing in front. I just glimpsed the head of a tusker elephant striding down the same path from the opposite direction, and turned to flee as fast as I could, motioning to Omar, who was ten yards behind me, to do

19. living place

likewise. I don't know what he made of this gesture, but I have not seen anything react more quickly. He spun round with the agility²⁰ of a cat and sprinted as fast as his long legs could carry, looking neither to right nor left. The baron soon out-distanced me by a hundred yards, and it looked as if he would never stop running. He did so finally another hundred yards further, and it was only when I got up to him hot and panting that he breathlessly ejaculated in suppressed undertones, 'What was it?' It was an amusing incident of which, as of the baron's speed and stamina, I am always reminded whenever I see a wild tusker looking at me! In this case the poor elephant had perhaps never noticed our presence. He veered away into the grass before reaching the bend and was not seen again.

10. Ornithology may sometimes even entail²¹ hazards of a different kind. I recall one particularly hair-raising incident along the Himalayan trail from Almora to the Lipu Lekh Pass on my way to Lake Manasarovar and Mt. Kailas in 1945, a few years before the Dragon swallowed Tibet. It was at a particularly narrow part of the trail with a thousand feet of vertical scrap²² on one side and the roaring Kali river some 300 feet vertically down on the other. I had walked ahead of the porters while they were striking camp and was all by myself. Just at that moment a tiny bird—how well I remember that Yellownaped Yuhina!—got up to the top of a bush, some yards away on the flanking hillside. Just as I got it in the field of my glasses, it hopped a bit further up, so to get a better view I took a step back, with the glasses still glued to my eyes, and entirely unmindful of where I was standing with my back to the abyss. As I did so, I felt a small pebble slip from under my heel and heard a faint continuing clatter as it went rolling

20. quickness
21. result in
22. steep slope

down the hill. Still unmindful of anything untoward I casually looked back over my shoulder to see what it was all about. What I saw literally made my hair stand on end. In a flash I realized that I was on the very edge of beyond—two inches more and I would have followed that rollicking pebble. I am wondering to this day what my porters would have made of my mysterious disappearance when they reached the end of the day's march and found me missing, since finding any trace of a vanished ornithologist in that rocky gorge of the tumultuous river would indeed have been purely accidental.

11. As a boy I had found it far pleasanter to be chasing birds in pleasant places than doing ridiculous sums in elementary mensuration in the classroom. Since then I have watched birds through half a century and more, chiefly for the pleasure and elation of the spirit they have afforded. Birdwatching provided the excuse for removing myself to where every prospect pleases—up in the mountains or deep in the jungles—away from the noisy rough and tumble of the dubious civilization of this mechanical high-speed age. A form of escapism, maybe, but one that hardly needs justification.

— *Salim Ali*

(Slightly abridged)

A. Comprehension

1. What is the term to describe a person who makes a scientific study of birds?
2. The writer gives examples of three kinds of thrills in birdwatching. What are they?
3. While describing his adventures the writer also gives graphic descriptions of nature. Why does he do so?

4. While describing the breeding habits of the male baya bird, words like polygamist, harem, happy husband, wives, families etc., are used. These words are commonly used in describing human beings and human society. Why does the writer use these words in connection with the bird?
5. Refer to paragraph 6. Why does the writer describe the Cochin Forest Tramway so elaborately? How does it connect with the next paragraph?
6. The narration is made lively and interesting by occasional touches of humour. For example, in paragraph 2 he describes the behaviour of the baya birds as "unorthodox goings-on in the colony which clearly showed that the birds had not read the text-books". How can we expect the birds to have read the books and so behave to the pattern? There are many other instances of such humour in paragraphs 3, 5, 9 and 10. Underline the sentences and explain why you find them humorous.

B. Writing Descriptions

1. Re-read paragraph 3 and notice how the writer describes *step-by-step* the behaviour of the baya birds. Do you remember the ant that Gopal met in *The Day the Viceroy came*?
2. Are you in the habit of observing nature around you, the birds, insects and animals? If you observe closely the behaviour of some of the ordinary insects, birds and animals we come across in our everyday life, they will thrill you; you might even find their behaviour funny! Remember the grooming behaviour of the monkeys in *Grooming*? Do observe carefully some of the following with your friends and make notes of what you observe and then write an account of your study.
 - (a) How ants transport food to the anthill.
 - (b) How your or your neighbour's dog/cat behaves when it meets another dog/cat.
 - (c) How the parent sparrows/pigeons feed their young chicks.
 - (d) How the mother hen forages for the chickens.
 - (e) Any other insect, bird or animal and its behaviour.

C. Gather Information

Do you remember the magpie in the poem *The Gallows* in your Main Reader? Do you know why it steals bright objects like tin foil, pieces of glass or bits of mica?

Do you know beavers—small animals, that live in the rivers in Europe—build dams? Some of the dams built by beavers have even caused floods and submerged villages on the banks of the rivers.

Do you know why lemmings kill themselves in large numbers by drowning?

You will find answers to these and many other puzzles of nature in any good encyclopaedia. Do read about them.

Dr. Samuel Johnson (1709-1784) said

- * Read over your own compositions and wherever you meet with a passage which you think is particularly fine, strike it out.
- * Knowledge is of two kinds. We know a subject ourselves, or we know where we can find information upon it.
- * If a madman were to come into this room with a stick in his hand, no doubt we should pity the state of his mind; but our primary consideration would be to take care of ourselves. We should knock him down first and pity him afterwards.
- * Boswell: Then sir, what is poetry?
Johnson: Why sir, it is much easier to say what it is not. We all know what light is, but it is not easy to tell what it is.
- * All censure of a man's self is oblique praise. It is in order to show how much he can spare.
- * Sir, I have found you an argument; but I am not obliged to find you an understanding.
- * Wickedness is always easier than virtue; for it takes the short cut to everything.

9. THE BEAUTY OF BROTHERHOOD

PREPARE TO READ

- (a) Read a biography of Martin Luther King, Jr. in any good collection of biographies of world leaders.
- (b) Who was Alfred Nobel? What kinds of persons get the Nobel Peace Prize?
- (c) What is the Civil Rights Bill of the U.S.A.? Why was it necessary?
- (d) What is the amount of the Peace Prize in Indian rupees?

(Acceptance statement by Martin Luther King, Jr. Nobel Peace Prize Ceremony. Thursday, December 10, 1964, Aula of the University, Oslo, Norway.)

1. Your Majesty, Your Royal Highness, Mr. President, Excellencies, ladies and gentlemen:

2. I accept the Nobel Prize for Peace at a moment when twenty-two million Negroes of the United States of America are engaged in a creative battle to end the long night of racial injustice. I accept this award on behalf of a civil rights movement which is moving with determination and a majestic scorn¹ for risk and danger to establish a reign of freedom and a rule of justice. I am mindful that only yesterday in Birmingham, Alabama, our children crying out for brotherhood, were answered with fire hoses, snarling dogs, and even death. I am mindful that only yesterday in Philadelphia, Mississippi, young people seeking to secure the right to vote were brutalised and murdered. And only yesterday more than forty houses of worship in the State of Mississippi alone were bombed or burned because they offered a sanctuary² to those who would not accept segregation. I am mindful that debilitating³ and grinding poverty afflicts my people and chains them to the lowest rung of the economic ladder.

-
1. contempt
 2. shelter and protection
 3. weakening



3. Therefore, I must ask why this prize is awarded to a movement which is beleaguered and committed to unrelenting struggle; to a movement which has not won the very peace and brotherhood which is the essence of the Nobel Prize.

4. After contemplation, I conclude that this award which I receive on

behalf of that movement is a profound recognition that non-violence is the answer to the crucial political and moral question of our time—the need for man to overcome oppression. Civilization and violence are antithetical⁴ concepts. Negroes of the United States, following the people of India, have demonstrated that non-violence is not sterile passivity, but a powerful moral force which makes for social transformation. Sooner or later, all the people of the world will have to discover a way to live together in peace, and thereby transform this pending cosmic elegy⁵ into a creative psalm of brotherhood. If this is to be achieved, man must evolve for all human conflict a method which rejects revenge, aggression and retaliation. The foundation of such a method is love.

5. The tortuous road which has led from Montgomery, Alabama, to Oslo bears witness of this truth. This is a road which millions of Negroes are travelling to find a new sense of dignity. This same road has opened for all Americans a new era of progress and hope. It has led to a new Civil Rights Bill, and it will, I am

4. opposite
5. song of sadness

convinced, be widened and lengthened into a super highway of justice as Negro and white men in increasing numbers create alliances to overcome their common problem.

6. I accept this award today with an abiding faith in America and an audacious⁶ faith in the future of mankind. I refuse to accept the idea that the “isness” of man’s present nature makes him morally incapable of reaching up for the eternal “oughtness” that forever confronts him. I refuse to accept the idea that man is mere flotsam and jetsam⁷ in a river of life, unable to influence the unfolding events which surround him. I refuse to accept the view that mankind is so tragically bound to the starless midnight of racism and war that the bright daybreak of peace and brotherhood can never become a reality.

7. I refuse to accept the cynical notion that nation after nation must spiral down a militaristic stairway into the hall of thermonuclear destruction. I believe that unarmed truth and unconditional love will have the final word in reality. This is why right temporarily defeated is stronger than evil triumphant. I believe that even amid today’s mortar bursts and whining bullets, there is still hope for a brighter tomorrow. I believe that wounded justice, lying prostrate on the blood-flowing streets of our nation, can be lifted from this dust of shame to reign supreme among the children of men. I have the audacity to believe that people everywhere can have three meals a day for their bodies, education and culture for their minds, and dignity, equality and freedom for their spirits. I believe that what self-centred men have torn down, men other-centred can build up. I still believe that one day mankind will bow before the altars of God and be crowned triumphant over war and bloodshed, and non-violent red-emptive good⁸ will be proclaimed the rule of the land. “And the lion and the lamb

6. bold
7. things thrown away as useless
8. good that frees

shall lie down together and every man shall sit under his own vine and fig tree and none shall be afraid." I still believe that we shall overcome!

8. This faith can give us courage to face the uncertainties of the future. It will give our tired feet new strength as we continue our forward stride toward the city of freedom. When our days become dreary with low-hovering clouds and our nights become darker than a thousand midnights, we will know that we are living in the creative turmoil of a genuine civilisation struggling to be born.

9. Today I come to Oslo as a trustee, inspired with renewed dedication to humanity. I accept this prize on behalf of all men who love peace and brotherhood. I say I come as a trustee, for in the depths of my heart I am aware that this prize is much more than honour to me personally.

10. Every time I take a flight, I am always mindful of the many people who make a successful journey possible the known pilots and the unknown ground crew.

11. So you honour the dedicated pilots of our struggle who have sat at the controls as the Freedom movement soared into orbit⁹. You honour, once again, Chief Luthuli of South Africa, whose struggles with and for his people, are still met with the most brutal expression of man's inhumanity to man. You honour the ground crew without whose labour and sacrifices the jet flights to freedom could never have left the earth. Most of these people will never make the headlines and their names will not appear in *Who's Who*. Yet when years have rolled past and when the blazing light of truth is focused on this marvellous age in which we live—men and women will know and children will be taught that we have a

9. line along which an object. e.g. planet moves

finer land, a better people, a more noble civilisation—because these humble children of God were willing to suffer for righteousness' sake.

12. I think Alfred Nobel would know what I mean when I say that I accept this award in the spirit of a curator¹⁰ of some precious heirloom¹¹ which he holds in trust in its true owners—all those to whom beauty is truth and truth is beauty—and in whose eyes the beauty of genuine brotherhood and peace is more precious than diamonds or silver or gold.

— Martin Luther King, Jr.

Notes

(Numbers to the left refer to the paragraphs.)

- 1. Your Majesty, ... : The Noble prize is given away by the King of Sweden.
- 2. Birmingham : The capital city of the State of Alabama in U.S.A.
- 4. . . . following the people of India : Martin Luther King Jr. was greatly influenced by Mahatma Gandhi's idea of Non-violence.
- 7. "And the lion and the lamb. . . ." : A quotation from *The Bible* (Micah, Old Testament)
- 11. Chief Luthuli of South Africa : Albert Luthuli was a Zulu Chief and President of the African National Congress which was banned by the South African government. He upheld non-violence in the face of cruel laws against his people in South Africa. He was a recipient of the Nobel Peace Prize in 1960.

Who's Who : Cyclopaedia of prominent men.

- 10. person in charge
- 11. gift from ancestors

B. Comprehension

1. Read the beginning of paragraph 2. Why does the speaker call the battle 'creative'?
2. What words, phrases and sentences indicate that the violence against the blacks was unprovoked?
3. What does the award of the prize stand for, according to Martin Luther King? (paragraph 4)
4. How does the speaker wish to turn the 'cosmic elegy' into creative psalm? (paragraph 4)
5. This speech is full of bold and suggestive phrases. Here are a few. What do they mean?
 - an audacious faith (paragraph 6)
 - flotsam and jetsam in a river of life (paragraph 6)
 - the starless midnight of racism (paragraph 6)
 - spiral down a militaristic stairway (paragraph 7)

Collect another five such phrases from the speech and discuss their meaning.

6. This speech is a bold declaration of hope and faith in humanity. What gives Martin Luther King the hope and faith?
7. Is it a "logical" speech or an "emotional speech"? How?

C. Oratory or The Art of Public Speaking

- I. Oratory is closely connected with rhetoric. Rhetoric is the impressive use of words in speech and writing. To be able to use words effectively one needs practice and training. One needs to study good models of oratory. Would you like to train your self to be an orator? For this you should read and carefully study speeches by great orators. You should, to begin with, learn a few great speeches by heart under the guidance of your teacher; learn how to pronounce the words correctly, learn where to pause, and change the tone of voice effectively.

Learn Martin Luther King's speech by heart.

- II. Public speeches are, of course, delivered on public occasions, like the occasion of the Nobel Prize Award. What are the occasions at school when you would like to make speeches? On the school annual day? On the sports day? Make a list of all possible occasions when your headmaster or principal would make public speeches in the school.
- III. Most good public speakers write out their speeches before they 'speak' them like Sir Winston Churchill (1874-1965, who was Prime Minister of Britain from 1940 to 1961). He was a well known speaker. It is said that he used to learn his speeches by heart and practise speaking before the mirror. Once he was praised by a friend for his effective pauses in speech. "Oh, you know I practise them," said Churchill.

Very few good public speakers are capable of delivering 'extempore,' speeches. (Look up the word in the dictionary and learn its correct pronunciation.)

- IV. What are the characteristics of a good speech? Study Martin Luther King's speech again and find them out for yourself. Here are a few hints to help you.
 1. How does the speaker address his audience? Who does he address and in what order?
 2. Notice how he declares at the very outset his acceptance of the prize. In the last paragraph he repeats his acceptance, "I accept this award in the spirit" etc. Is this repetition necessary?
 3. Some phrases also get repeated. For example "I accept" is repeated twice and "I am mindful" three times in paragraph 2. Find out more examples of repetition in the speech. What effect do these repetitions produce?
 4. Notice the words and phrases of parallel meaning as in
 - fire hoses, snarling dogs (paragraph 2)
 - revenge, aggression and retaliation (4)
 - mortar bursts and whining bullets (7)

There are also pairs of words and phrases which suggest contrast,

e.g.

- | | | |
|-------------------|---|-----------------------|
| elegy | × | psalm (paragraph) (4) |
| starless midnight | × | bright day break (6) |
| self-centred | × | other centred (7) |

Find three more examples and discuss their significance.

5. Did you notice that paragraph 3 is one long sentence? What about paragraph 12? What's your general impression of the length of the sentences in the speech: Are they long or short?

D. I. Have You Listened To ?

Have you listened to any great speaker in English or in your own language? You should "read" some of the great speakers in English. Here are a few names of great speakers and their great speeches. Read them aloud to yourself to enjoy them.

Edmund Burke on the impeachment of Warren Hastings.

Swami Vivekananda's speech at the Chicago Conference.

Pandit Jawaharlal Nehru's speech on the death of Mahatma Gandhi.

Rt. Hon. Srinivas Sastry's speeches.

Sir Winston Churchill's war broadcasts.

Mark Anthony's speech on the death of Julius Caesar in Shakespeare's *Julius Caesar*.

- II. Finally, here is a great speech made by one of the greatest Americans, Abraham Lincoln. He made this speech on November 19, 1863 on the occasion of the institution of the National Cemetery upon the field of Gettysburg to commemorate the soldiers who died in the war against the Federalists. Read the speech aloud to yourself slowly, clearly and deliberately. Try to learn it by heart.

"Four score and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this. But, in a larger sense, we cannot dedicate - we cannot consecrate - we cannot hallow - this ground. The brave men, living and dead, who struggled here have consecrated it far above our poor power to add or to detract. The world will little note nor long remember what we say here, but it can never forget what they did here. It is for us, the living, rather to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us - that from these honoured dead we take increased devotion to that cause for which they gave the last full measure of devotion; that we here highly resolve that these dead shall not have died in vain; that this nation, under God, shall have a new birth of freedom; and that government of the people, by the people, for the people, shall not perish from the earth".

E. Prepare a Speech

Prepare speeches of not more than 500 words for the following occasions:

1. You have won a national talents award in General Knowledge. You wish to thank the persons who helped you to prepare for the competition. You should also say how general knowledge is essential for the growing youth of our country.
2. One of your favourite teachers is retiring. Write a speech about the qualities of a good teacher and how your teacher exemplifies those qualities.

3. We read in the newspapers about the atrocities committed on the poor and down-trodden people in the villages. Prepare a passionate speech condemning the cruelty and inhumanity of such oppressions.

4. Unity of religions. That was the mission of Swami Vivekananda and other great religious leaders. Write a speech for the birthday celebration of a religious leader of your choice.

* "We hold these truths to be sacred and undeniable: that all men are created equal and independent, that from that equal creation they derive rights inherent and inalienable, among which are the preservation of life, and liberty, and the pursuit of happiness".

—Thomas Jefferson (1743-1826)

(from the original draft for the American Declaration of Independence)

* The only reward of virtue is virtue; the only way to have a friend is to be one.

* We boil at different degrees.

—Raof Waldo Emerson (1803-1882)

* Annual income twenty pounds, annual expenditure, nineteen nineteen six, result happiness. Annual income twenty pounds, annual expenditure twenty ought and six, result misery.

—Micawber in *David Copperfield* by Charles Dickens (1812-1870)

— O —

10. THE FIRST PATIENT

PREPARE TO READ

Have you ever visited a dentist? If not, do go to a dentist's surgery once and ask him to tell you how and with what instruments he pulls out people's teeth. Ask him to tell you about the importance of dental hygiene and why a toothache is the most painful of all the aches.

Characters

MEN : 1-18

WOMEN : 1-18

DENTIST :

NURSE :

LITTLE GIRL

SMALL BOY :

SCENE : When the curtain rises the following characters are seated in a dentist's waiting-room : WOMEN 1-14 and MEN 1-12. Some of them are reading magazines or newspapers. M.4 has a rough bandage tied round his jaw. He is holding the bandage and groaning. M. 13 and W. 15 and W.16 are just entering the waiting-room.

W. 15 : We'll have some time to wait before the dentist sees us, dear.

W. 16 : So I see.

W. 15 : But I'll show you some of my holiday photographs to pass the time.

(M. 13, W. 15, and W. 16 sit. W. 15 takes a packet of photographs from her handbag. Throughout the play she concentrates on showing her photographs.)

M. 5 : What time do you make it, Jack?

W. 6 : Almost eight-thirty. The dentist should be along any moment now.

W. 9 : Isn't it a dreadful hour of the morning to see a dentist ! I'm not half awake yet.

M. 5 : I hope he won't be long. I'm going to be late for work any way.

M. 7 : Something should be done about dental hours I've always said so and I'll go on saying so.
(Enter M. 14 and M. 15. They walk to their seats. M. 4 groans loudly and rocks to and fro.)

W. 13 : Anyway, dear, she lost her false teeth again on Friday.

W. 14 : Not again !

W. 13 : Yes, again. You see, she was leaning over the bridge watching the ducks and well, they just simply fell out.
(Enter NURSE.)

W. 6 : Good, the dentist shouldn't be long now.
(Exit NURSE into the surgery.)

W. 15 : And this is the one of the boarding houses¹ at Waddling-on-Sea. Our boarding house. Those are the steps I fell up. We nearly died laughing.

W. 16 : It looks quite a nice place.

W. 15 : Oh, it was, it was. And the landlady was a dear.
(W. 15 shows another photograph.)

W. 15 : This is one of her. You can't quite see her face. You see, my finger got in the way but she has such a nice face.

1. House where lodging and meals (usually only breakfast) are provided.

W. 16 : I'm sure she has.
(Enter W. 17 and the LITTLE GIRL)

W. 17 : Oh, do come along, Dorothea.

LITTLE GIRL : I don't want to see the dentist. I won't !
I won't !

W. 17 : Now, Dorothea, remember what your daddy said. If you won't have your teeth seen to, no more ice-lollies².

LITTLE GIRL : I don't want any ice-lollies.
(The LITTLE GIRL is dragged to her seat by W. 17 She sits weeping.)
(M. 4 groans loudly.)

W. 4 : Here's the dentist.

W. 3 : And about time; too.
(Enter DENTIST.)

DENTIST : Could I have the first patient, please ?
(Exit DENTIST into surgery.)

W. 1 : That's you, Joe.
(M. 1 and W. 1 stand.)

M. 1 : Yes, that's me.

W. 1 : Now, make sure he pulls out the right one, Joe.

M. 1 : I will

W. 1 : Good-bye, Joe, I'll wait for you.
(Exit M. 1 into surgery. W. 1 sits.)

2. Lollipops covered with sugar.

W. 11 : I believe the dentist is ever so good.

W. 12 : Yes, he took out six for Mrs Johnstone, and she never felt a thing.

(Enter W. 18 with the SMALL BOY.)

W. 18 : Now, Maurice, there's nothing to be afraid of.

SMALL BOY : I'm not afraid.

W. 18 : Just a little pull, and ever such a weeny tug, and the pain will be gone.

SMALL BOY : There's no need to treat me like a baby.
I'm not afraid of a dentist.

W. 18 : Now sit down quietly, Maurice, and I'm sure the nice dentist won't be long.

SMALL BOY : I think I'll get a magazine, I feel like reading.

(The SMALL BOY goes to the table and looks through the pile of magazines and newspapers.)

W. 18 : All right, dear, just as you like.
(W. 18 sits.)

M. 13 : I'm going to ask for gas.³ I'll never forget the last time.

M. 11 : I knew a chap once. He asked for gas. It was the last time he ever asked for anything.

M. 12 : Is that a fact ?

(Enter NURSE from the surgery. She walks across the stage and exits left. Enter M. 16, M. 17 and M. 18.)

M. 14 : I shouldn't ask for gas, or any of these drugs either.
It's unnatural I say. Give me the old-fashioned methods.

M. 15 : You can have them. I'll have it without the pain.

W. 15 : And you'll love this one, dear.

W. 16 : I'm sure I will.

W. 15 : It's one of me riding a donkey along the sands.

W. 16 : Oh, I say !

W. 15 : Isn't it a scream, dear ? I sat on it the wrong way round, just for the laugh.

(Enter NURSE left carrying a large hammer. She crosses the stage and goes into the surgery.)



M. 16 : Was that a hammer she was carrying ?
M. 11 : I've seen dentists use some queer tools.
M. 17 : Well, if it wasn't a hammer, I should be attending an eye specialist and not a dentist.

W. 5 : I hope he isn't going to use it.

M. 3 : It's a peculiar thing to have in a surgery.

(The sound of hammering is heard from the surgery. Everyone looks at the surgery door and then at one another.)

W. 1 : *(standing)* : Oh, Joe ! My poor Joe ! Oh, what will I do ?

W. 2 : I shouldn't worry. The dentist probably knows what he's doing.

W. 1 : Yes, but does Joe ? Surely he's not hammering on poor Joe's tooth.

W. 2 : Now, sit down and don't excite yourself. I'm sure Joe is quite all right.

(W. 1 sits. There is more hammering from the surgery.

W. 1 is about to stand but W. 2 restrains her.)

W. 2 : There, there, dear, do sit down quietly.

M. 8 : I don't like the sound of that.

M. 9 : I shouldn't worry. These dentists know what they're doing, I hope.

(NURSE enters from the surgery and walks across the stage and out left. Everyone watches her in silence.)

M. 8 : She didn't look very worried, anyway.

W. 10 : No, it's the patient who worries.

M. 14 : I say let him worry. Worry is natural. It never did anyone any harm.

W. 1 : I wish you wouldn't talk like that, with my poor Joe in there, may be writhing in agony.

(Enter NURSE left. She is carrying a large pair of pliers. She walks across the stage and into the surgery. M. 4 groans and everyone groans after him. W. 1 watches in horror. She stands as the NURSE exits into the surgery.)

W. 1 : No, no, it can't be true ! They can't do this to Joe. Not to my Joe.

(W. 2 forces W. 1 back into her seat.)

W. 2 : There, there, don't upset yourself, dear. There's nothing to worry about.

(W. 1 starts weeping and sobbing.)

M. 18 : A bit big, wasn't it ?

M. 11 : Nothing to what they used in the old days. I heard of a chap once the roots of whose teeth were wrapped round his jaw-bone. He was five hours in the chair.

M. 14 : None the worse for it, I'll bet.

(There is a sudden screech of metal from the surgery. W. 1 gasps with horror and is about to make a dash for the surgery door when she is dragged back by W. 2. M. 4 groans loudly. The SMALL BOY and the LITTLE GIRL at the table start a fight about a magazine they both want. W. 18 and W. 17 attempt to separate them. Through all this noise W. 15 is still trying to show her photographs.)

LITTLE GIRL : It's mine ! It's mine !

SMALL BOY : No, it's mine ! I saw it first.

W. 17 : Sit down, Dorothea. Sit down and be quite. I'll tell your daddy about this. Then there'll be trouble. Really, it's the last time. I'll bring you anywhere.

LITTLE GIRL : See if I care.

W. 18 : I wish some people would keep their children under control.

W. 17 : Well, really !

(At last the LITTLE GIRL and the SMALL BOY settle into their seats. They are both sulking.)

W. 2 : There should be a special waiting-room for children
(The metallic screech is heard again from the surgery. Fresh sobs from W. 1.)

W. 1 : I can't stand it. Oh, Joe ! Joe ! Joe !
(M. 4 groans.)

SMALL BOY : What was that noise, Mummy ?

W. 18 : Don't ask awkward questions, Maurice.

W. 11 : I'll tell you, little boy. That noise was a man having a tooth out. That's how it's going to sound when you have yours out, only much, much louder, because then it'll be inside your head.

W. 6 : What a thing to tell a small boy !

W. 9 : Disgusting !

M. 14 : It'll do the lad good. Bring 'em up natural, I always say.

SMALL BOY : Oh, Mummy, Mummy, take me to school !
Quick, take me to school !

W. 18 : Take you to school., What on earth do you mean ?

SMALL BOY : I haven't got toothache at all. I was only joking. I just wanted to get off school. Take me to school, Mummy, please.

(Everyone laughs.)

W. 18 : I'll take you to school all right. *(W. 18 takes the SMALL BOY by the ear. She drags him out.)* And I'll get the headmaster to give you a good thrashing.

(Exeunt W. 18 and the SMALL BOY. The SMALL BOY is yelling.)

W. 10 : A little discipline, that's what he wants.
(W. 15 is still showing her photographs.)

W. 15 : This one should make quite an impression on you, dear.
(There is a loud hammering from the surgery.)

M. 16 : Yes, it does.
(Enter NURSE from the surgery.)

Entist's Voice (off) : Do hurry, Nurse, or we'll never get this thing shifted.

(NURSE walks across the stage and off left.)

M. 16 (standing) : Well, really, I don't think I can wait.

M. 17 (standing) : Neither can I. I'll be very late for work.

M. 18 (standing) : If I wait any longer I'll lose half a day's pay.

(Exeunt M. 16. M. 17 and M. 18.)

W. 9 : But surely, they can't really be using those tools to take out a tooth.

W. 10 : You heard what the man said.

W. 9 : And those men have gone, too.

M. 14 : Cowards, every one of them. They can't take it.

W. 14 (*standing*) : I don't think I want to take it. I'm off.

W. 13 (*standing*) : Me too. Those pliers would never fit my mouth, anyway.

(*Exeunt W. 13 and W. 14.*)

LITTLE GIRL : Mummy, I was only joking about my toothache, too. I haven't really got one. I was only trying to get off school.

W. 17 : Nonsense, Dorothea, you know your tooth is as black as the kitchen range.⁴ You're only trying to get out of it.

(*The LITTLE GIRL breaks into a howl.*)

M. 2 (*standing*) : I can't stand howling children. I'm off.

M. 3 (*standing*) : And I can't stand them either. I'm coming with you.

(*Exeunt M. 2 and M. 3.*)

W. 17 : Now, see what you've done, Dorothea, you've chased those men away.

LITTLE GIRL : They're lucky.

(*The LITTLE GIRL howls again. The NURSE enters, this time with a hacksaw.*⁵)

M. 5 (*standing*) : Coming, Jack?

M. 6 (*standing*) : You took the words right out of my mouth.

4. cooking fireplace usually with oven, boiler, and iron top-plate with openings for saucepans, etc.

5. saw for cutting metal

M. 5 : Better than letting that blighter⁶ take your teeth out, anyway.

(*Exeunt M. 5 and M. 6.*)

W. 1 : Oh, Joe ! Joe ! He'll never stand it. The sound of sawing always did put his teeth on edge.

M. 12 : This time the saw will be on the edge of his teeth.

W. 12 : Oh, you horrible man !

M. 12 : Can't I even make a joke ?

M. 11 : We need something to cheer us up.

W. 4 : Surely it's against the law for a dentist to use a saw like that.

(*The sound of violent sawing is heard from the surgery. M. 4 groans loudly.*)

W. 1 : Oh no, Joe ! No, Joe !

(*W. 1 makes a dash for the door but is prevented from opening it by W. 2 and W. 3.*)

W. 3 : You really must control yourself.

W. 2 : There, there, dear. I am sure it's not as bad as it sounds.
(*They place W. 1 back in her seat.*)

W. 5 (*standing*) : I'm not so sure about that.

W. 6 (*standing*) : I'm not waiting to find out. I've heard enough.

(*W. 5 and W. 6 exeunt.*)

W. 12 (*standing*) : I prefer to keep my toothache.

W. 11 (*standing*) : So do I. It's better than being murdered, anyway.

(*Exeunt W. 11 and W. 12.*)

M. 14 : Just watch them go, cowards every one of them.

6. (slang) annoying person

M. 13 : It's all very well you talking. You don't seem to have any nervous at all.

M. 14 : This is nothing to some of the things I've heard of. I could tell you things that would make your hair stand on end. There was once.

W. 7 : I'm sure we don't want to hear it. My hair is standing on end already.

(The sawing is heard again, even louder and harsher this time. W. 1 wails and M. 4. groans as the following characters all stand at the same moment : W. 3., W. 7, W. 9, W. 9, W. 10, M. 12, W. 16, and M. 15.)

W. 15 : Don't you want to see any more of my holiday photos ?
(Exeunt W. 3, W. 7, W. 8, W. 9, W. 10, M. 12, W. 16, and M. 15.)

W. 15 : Well, really, how rude !

(W. 15 moves to M. 13.)

W. 15 : Would you like to see some of my holiday photos ?

M. 13 : Well, I don't really

W. 15 : Now, now, don't be shy. Now, this one is a bit blurred, but down in the corner you can see my sister-in-law's little boy.

(M. 13 takes the offered photograph reluctantly and looks at it vacantly. The surgery door opens and the DENTIST enters. He looks very hot and bothered. He stands in the doorway.)

DENTIST : I'm fed up with this. I'm off to get someone who know something about the job.

The DENTIST strides across the stage and exists left. For a moment all but W. 15 sit gaping. Then W. 1 wails as W. 2, W. 4, M. 4, M. 7. M. 8, M. 9, M. 10, M. 13, W. 17, M. 14, and the LITTLE GIRL stand and make for the door left.

M. 8 : This is the end. I'm off.

(There are cries of ' Me too ', ' So am I ', ' Here I go ' etc., and all except W. 1 and W. 15 go out in a hurry.)

W. 15 : Well, really, people are very rude.

(W. 15 looks at the wailing W. 1.)

W. 15 : Whatever is the matter, my dear ?

W. 1 : It's Joe ! Poor Joe ! Goodness knows what state he's in now.

W. 15 : Joe ? Who's Joe ? And what's the matter with him ?

W. 1 : I'm afraid to go in. I'm afraid to look. Joe's my husband and that awful dentist has been working on him. He's in there.

(W. 1 points to the surgery.)

W. 15 : Well, I don't suppose he has come to any harm.

(W. 15 sits beside W. 1.)

W. 15 : I tell you what, dear, you need cheering up. Here, you just have a look at my holiday photos. They're ever so cheerful.

(W. 1 breaks into fresh sobs.)

W. 15 : Oh, dear me ! Now where's that very amusing one ?

(W. 15 looks through her photographs.)

W. 15 : I must have lost it. Ah, yes ! It'll probably be over there.

(W. 15 walks across to her previous position and starts looking for the lost photograph. W. 1 continues sobbing. Exter M. 1 from the surgery.)

M. 1 : Why, whatever is the matter, Emily ?

W. 1 : Joe, Joe, are you all right ! Let me look at you, Joe !

M. 1 : Of course I'm all right. Why shouldn't I be all right ?

W. 1 : But, Joe, all that hammering and sawing.

M. 1 : Oh, that ! That was only the dentist trying to force open his instrument cabinet.

W. 1 : His cabinet ?

M. 1 : Yes, you see he lost the key.

W. 1 : So he hasn't done anything to you, Joe !

M. 1 : Not a thing, and I can't wait any longer this morning. I've made an appointment with him for this evening instead. The nurse gave me some pills to deaden the pain in the meantime.

W. 1 : Oh, Joe. I was so upset.

M. 1 : Well, it's all right now, Emily, so let's go.

(W. 1 and M. 1 go out left. A moment later the NURSE enters from the surgery. She is walking across the stage when the DENTIST enters left. The DENTIST is waving a key.)

DENTIST : I found it. Believe it or not, but it was under the telephone directory. What an awful waste of time !

NURSE : I'm afraid the first patient couldn't wait. However, he made an appointment for this evening.

DENTIST : Fair enough. I'll take the next patient.

(DENTIST goes into the surgery. NURSE turns to W. 15 who is still looking for her photograph.)

NURSE : Now, madam, the dentist is ready.

(W. 15 looks up.)

W. 15 : Do you mean me, Miss ?

NURSE : Yes, would you step into the surgery, please.
(NURSE goes into the surgery.)

W. 15 : Dear me, that long queue did move quickly, didn't it ?
(W. 15 follows the NURSE into the surgery.)

CURTAIN

— C. V. Burgess

A. Notes and Meanings

landlady :	the proprietress or the proprietor's wife of a boarding house
weeny :	slight
a scream :	so funny that it will make one scream
writhing in agony :	moving to and fro with pain
I'll bet :	I'm sure
sulking :	showing silent anger
pliers :	instruments used to pull out nails driven into wood
teeth on edge :	the sensitive feeling on the teeth you get when you eat very sour things like raw tamarind or sour fruit
looks at it vacantly :	looks at it uninterestedly
fed up :	tired
what state he's in now :	what terrible condition he is now in
cabinet :	box
to deaden the pain :	to bring down the pain

B. Comprehension

1. The people waiting in the room all show their anxiety in different ways. How do they try to hide their anxiety ? Give examples of two persons in the play.
2. Of all the patients waiting, who tried to behave like the bravest ? Was he/she really brave ?
3. The play shows how people have fantastic ideas about dentists. Are they justified ?

C. Staging the Play

Did you like the play? Would you like to stage it? that is, act it out? You can stage the play either in your class or on a real stage for an audience. For classroom production you do not need a stage or costume or make-up. You need only so many actors. You can make it a *workshop production*, that is, each role or character is assigned to one student in the class and you sit around and 'speak' the parts from the book, not move about and 'act out' the parts.

For a stage production you need to have a regular stage, costume or dress appropriate for the roles, make-up, and *stage property*, i.e. furniture, things, etc. You need to learn the parts by heart. You need to *rehearse* or practise the speech and movements of all the roles in the play. Think of producing the play for your school day. Remember, if you want to stage-produce the play you must obtain permission from the author. You should write in advance to the following address:

Mr. C V Burgess

c/o Hodder and Stoughton Ltd., U.K.

D. Writing Dialogues

I. A play is made up of dialogues and action of the characters/roles in it. Dialogues for a play are written in imitation of natural conversation. How do we distinguish dialogues from other kinds of writing like narratives and reports? Here are a few of the features of a dialogue.

(a) It uses short sentences, sometimes just a word. Here is an example from the play:

W. 6: What a thing to tell a small boy!

W. 5: Disgusting!

Find out more examples from the play.

(b) It uses contracted forms, e.g.

W. 15: But *I'll* show

W. 9: Isn't it a dreadful hour etc.

There are plenty of examples of this in the play. Find out another ten.

(c) It uses question tags, e.g.

M. 18: A bit big, *wasn't it*?

Can you find out one other example? It's in the last part of the play.

(d) It has interruptions: people are not always allowed to complete their sentences.

Are there any examples of interruptions in the play? Find them out.

(e) The words in it are usually simpler than those used in 'formal' writing; there are more colloquial expressions, e.g.

M. 5: *What time do you make it, Jack?*

for *What is the time?*

Dentist: *I'm fed up with this*

for *I'm tired of this.*

M. 8: *I'm off*

for *I am going.*

Find out more instances.

But, remember, to write a good piece of dialogues you must know

(a) What is the topic? scholarly? everyday?

(b) What is the relationship between the speakers? Are they intimate or are they just acquaintances?

(c) What is the place and occasion? Is it a familiar everyday occasion like two people meeting on a bus or road or is it a 'formal' meeting like in a conference or seminar?

The style of a dialogue will depend on the nature of these factors. For example, if two friends meet at a cafe and they talk about their holidays, the language of their dialogue will, naturally, be more 'informal', and they will use ordinary colloquial expressions.

Suppose the same friends meet again to participate in a discussion at the school council, their language will be more careful and 'formal'.

II. Here are some tasks for dialogue writing.

1. This conversation takes place in a doctor's surgery. The doctor asks questions in several different ways and with several different attitudes. In the following exercise only the patient's parts are given. You should supply the doctor's parts.

Patient : Good evening, doctor !

Doctor : Good evening.....

Patient : Well, I've been feeling terrible this week.
I have a pain in the right side.

Doctor:

Patient : Yes, that's it. And I feel sick.

Doctor:

Patient : Yes, I've been eating very well. But I feel sick after eating.

Doctor:

Patient : I said I felt sick after lunch.

Doctor:

Patient : No, not my stomach, doctor, it's my head that aches.

Doctor:

Patient : I mean there's a splitting headache soon after I finish any meal.

Doctor:

Patient : Yes, doctor, both after lunch and dinner.

Doctor:

Patient : No, not after breakfast. What do you suggest I do doctor ?

Doctor: I suggest that you eat breakfast both for your lunch and dinner.

2. Here's another piece of dialogue between two friends, X and Y. X speaks in a natural manner but Y is very formal. Change Y's parts to make him sound more natural and intimate. You should use contracted forms, tag questions and simpler 'everyday' words in place of the formal ones.

X : Hello Y, Good morning !

Y : I bid you a very good morning, friend. Are you well this morning ?

X : Fine, thanks. I say, you promised to lend me Sherlock Holmes stories. Where are they ?

Y : I beg your forgiveness. I could not remember that I had promised the book to you. I am sorry to so say that I gave the book to another friend of mine.

X : That's all right. Here's the book I promised you.

Y : I am grateful to you, friend. Would you kindly allow me to return the book a week hence ?

X : Of course, keep it as long as you need it.

2. Here are a few situations to write dialogues for. Give each speaker not more than five turns.

(i) A stranger calls on Shri C. Rao. He tells him that R. Rao, a mutual friend in Vijayawada/Hyderabad, sent him to ask for a favour. C. Rao says that he has no friend with the name R. Rao in Vijayawada/Hyderabad, but asks him what the favour is. The stranger tells him that R. Rao had sent him to borrow some money. Then he gives C. Rao a letter from R. Rao. C. Rao reads it and tells him that the stranger came to the wrong address. There is another C. Rao at the end of the street.

(ii) At the railway station. Two women call an autorikshaw at the same time. Both want to hire it and they start arguing about who called it first. The autorikshaw driver asks them where they want to go. Both give the addresses and are surprised to find that they are going to the same address to attend a marriage.

(iii) A hostel room. John and Yusuf are sitting reading. Shekhar a friend of John is introduced to Yusuf. John goes out to get some tea. Shekhar tries to make conversation with Yusuf and finds that Yusuf answers only in single words or gestures. When John returns Shekhar whispers to him that Yusuf is a very unfriendly character because he didn't answer him properly. John explains that Yusuf has a bad throat and that the doctor has advised him not to speak.

- (iv) Can you think of a few more situations ? Think of more familiar situations in the school, home or in the street. Write dialogues for the persons in the situation.

E. Read More Plays

We are sure that young people like you have natural talent for play-acting. Why don't you get hold of some short one-act plays for workshop production ? Here are a few one-act plays which you should read. Try producing them.

The Bear by Anton Chekov

The Post Office by Rabindranath Tagore.

The Bushrangers' Christmas Eve by Kylie Tennant

The Dear Departed by Stanley Houghton

The Monkey's Paw by W. W. Jacobs.

— O —

- * Neither a borrower nor a lender be ;
For loan oft loses both itself and friend,
And borrowing dulls the edge of husbandry.

— From Shakespeare's *Hamlet*

- * He jests at scars that never felt a wound

— From Shakespeare's *Romeo and Juliet*

- * One good deed dying tongueless
Slaughters a thousand waiting upon that.

— From Shakespeare's *The Winter's Tale*

— O —

For your family's welfare

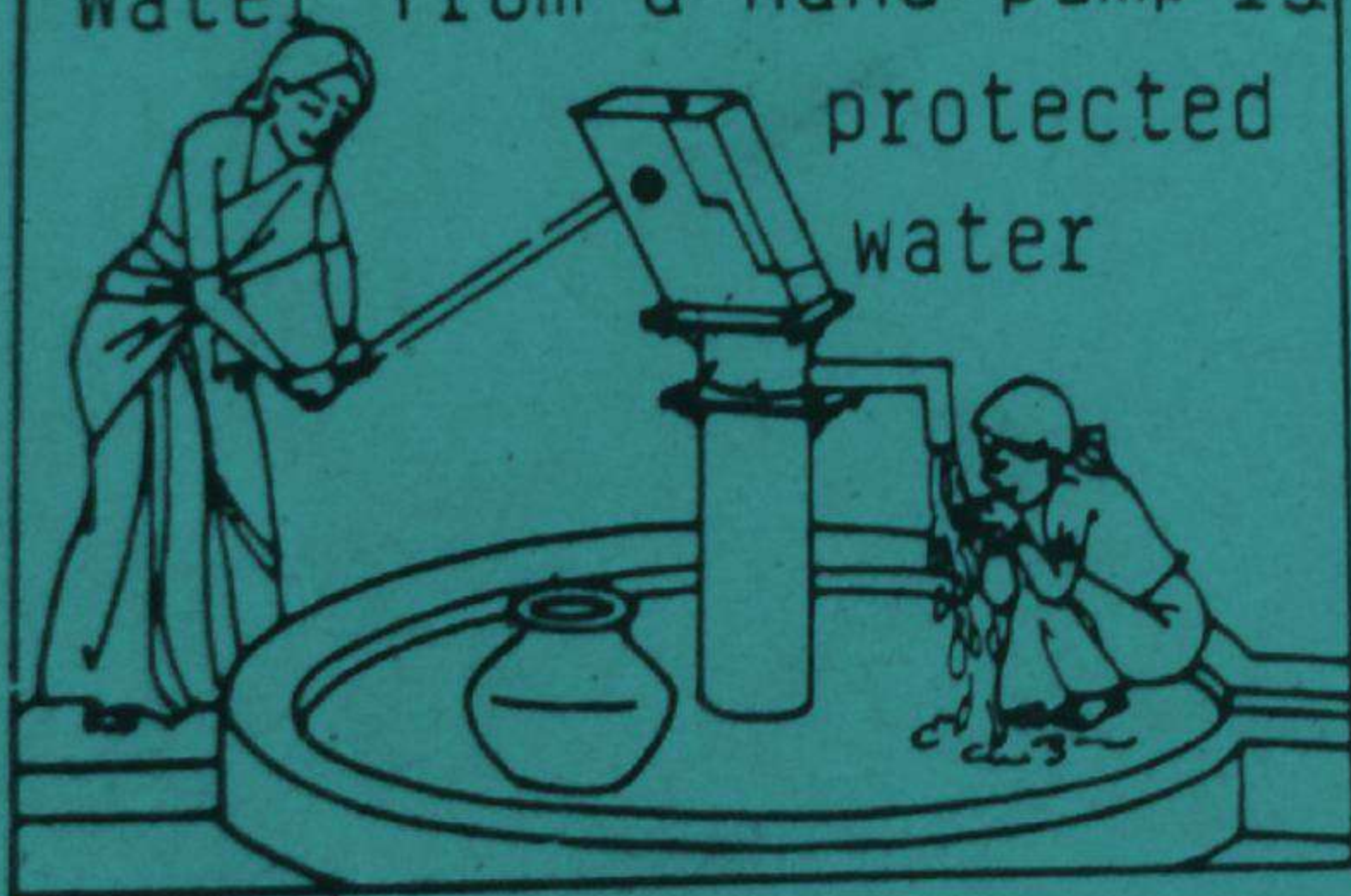


Educate your daughter



For Good eye sight
eat leafy vegetables

Water from a hand-pump is
protected
water



Get your babies
inoculated
save them from
diseases



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